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CONTAINING A VARIETY

OF

FAVORITE PIECES.

A

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MR. ADGATE'S NEW PLAN of SOLFAING, *Examined.*

THERE has lately appeared in America, a new and improved plan of Solfaing, by Andrew Adgate, P. U. A; and as the public are not sufficiently acquainted either with the man or his work, I shall make no apology for announcing them.

Before I enter upon the examination of Mr. Adgate's plan, I shall give a simple explanation of his title P. U. A.

Mr. Adgate has taught a common singing school in Philadelphia, where schools of every kind frequently obtain the name of Academies. Mr. Adgate called *his*, the Uranian Academy, and himself the President. But the teachers of such schools, are commonly called, Masters; not Presidents. Mr. Adgate must therefore have assumed the epithet of President, or borrowed it from a foreign institution; thus becoming the President of the Uranian Academy, P. U. A. And as each of these ways partake equally of ease and propriety, we are at liberty to ascribe his choice to which we please. Here then, the origin of Mr. Adgate's degree, or title is investigated. I will bestow a few words upon the importance of it. The school which Mr. Adgate taught, was never incorporated, and there are a thousand schools of equal importance in the United States. In many of these schools the instructors are frequently changed, and every person who has ever had the charge of one of them, has an equal right to a title with Mr. Adgate. Were the generality of singing Masters vain enough to adopt an insignificant title, Mr. Adgate would undoubtedly have a right to the privilege, without being called to an account for his conduct. Becoming a common thing, and being understood by the public, it would immediately cease to be an imposition.

But I will haſten to an examination of Mr. Adgate's new and improved plan. As yet, I have only noticed his name as it ſtands, connected with his title. But if he has merit in his work, it ſhall be credited to him. The ſplendor of his abilities ſhall be made a cloak for his follies, and his faults ſhall be overlooked amidſt his great and uſeful diſcoveries and improvements.

He is pleaſed to call his plan, a *new* one ; alledging, that the *old* Britiſh mode is totally rejected. But as to the novelty of his ſcheme, I ſhall take the liberty of contradicting him. It is not a *new* plan. It has been known for ages in Italy and other countries ; and the eſſential part of it has long ſince undergone a trial, and been rejected by thoſe very Britons, whoſe *old* mode our author boaſts of diſplacing by *his new*. The truth of this aſſertion is ſufficiently evinced by Muſic books publiſhed in England. Two of theſe books, I was poſſeſſed of, long before Mr. Adgate knew a ſyllable about Muſic ; and upwards of eight years have elapſed, ſince I was myſelf ſolicited to publiſh this method. For reaſons, as I thought, abundantly ſufficient, I refuſed. Where then is the propriety of Mr. Adgate's calling his plan a *new* plan ? It is, indeed, a little extraordinary, that he ſhould adopt an obſolete ſyſtem and claim it, as an invention of his own. But even *this* is not *new*. The ſame farce had been acted before. Ethan Allen had revived, and republiſhed the, Oracles of Reaſon, as a *new* plan ; and Andrew Adgate has revived, and republiſhed, fa ſo la, ba do na, as a *new* plan. But ſince he has choſen to adopt it, as his *own*, he may take it to himſelf ; nobody will diſpute with him for the *honour* of the invention ; and nobody will believe that he was the *inventor*. However, by claiming it as his *own*, he has at leaſt taken upon himſelf to defend it ; and he has aſſerted, not only the novelty, but the *improvement* of the plan. Leaving him to reconcile the poſſibility of a plan's being *new*, and yet at the ſame inſtant, *improved*, I ſhall proceed to enquire, in what reſpects it is preferable to the common method.

Permit me, however, previouſly to remark, that a very ſtrong preſumption ariſes againſt this ſyſtem, on account of its having been tried and rejected in England. But as Mr. Adgate thinks it beautiful, and as it has gained ſome ground in America, we will give it an examination.

Having told us, that his plan poſſeſſes *many* advantages above the *old* Britiſh method, Mr. Adgate has mentioned only *two*. One of theſe reſpects the addition of ſinging ſyllables ; and the other, the acquiſition of the ſemi-tones ; the latter of which is no ways applicable to *his*, any more than to the *common* method, as I ſhall have occaſion to ſhow after I have conſidered the former. Inſtead of repeating ſaw ſol law, in each octave, he has added, ba, do, na, and he aſſerts, that great confuſion will be avoided, by means of aſſociating with each ſyllable the idea of its proper ſound. But did not Mr. Adgate know, that ſyl-

ſables were not the ſigns of muſical ſounds? It is the ſituation of the notes upon the ſtave, which determines their ſounds. The ſyllables are only the mediums, thro which ſuch ſounds are expreſſed; and they *may* be expreſſed without the ſyllables, as is the caſe every time a tune is ſung to the words of a pſalm, where neither ſaw ſol law, nor ba do na, occur. Did we, as Mr. Adgate intimates, aſſociate with each ſyllable, the idea of its proper ſound; and were there no more ſounds, than he has uſed ſyllables, we might as well reject the lines and ſpaces, and learn to ſing, merely by the interchanges of ſaw ſol law, ba do na, mi. Having diſcovered, that the repetition of ſinging ſyllables was the cauſe of great perplexity to the pupil, he proceeds to illuſtrate it by an example; and the inſtance he has given, tho it makes directly againſt him, was as much to his purpoſe as any he could have choſen. Set a learner, ſays he, to ſing at firſt ſight, after he has made a tolerable proficiency, and if he is ſounding ſol above the key note, and ſaw, the fourth above the key follows, he will deſcend to ſaw, the key note! *We* ſhould judge, that a pupil was *not* a tolerable proficient till he knew the difference between riſing and falling. His ear muſt be very bad indeed, and his judgment ſtill worſe, if he could not, by the help of an able inſtructor, immediately diſcover the difference; even if there were no lines and ſpaces to aſſiſt his conception. But when the ſtave is before his eyes; when he ſees, that a note is ſituated upon a line, or a ſpace, three notes higher than the one he has juſt ſounded, can it be ſuppoſed, that he will give it the ſound of ſaw the key note? It is by means of our ſight, contemplating the poſition of a note upon the ſtave, that we muſt get the idea of the ſound, which it requires; and when it is ſounded, it is by means of our hearing, that we muſt get the idea of the ſound, which is actually given it. In neither caſe are we at all dependant upon the ſyllable with which it is connected, or expreſſed. Syllables, in muſic, are not the ſigns of particular ſounds; as names, in language, are the ſigns of particular things; and I ſhall have occaſion to prove, that, even Mr. Adgate's ſyllables are far from being the ſigns of certain ſounds. A ſingle ſyllable is ſufficient to expreſs the whole variety of muſical ſounds. Does it then become a queſtion why *four* ſyllables are uſed inſtead of *one*? The anſwer is eaſy. To conſult convenience by means of variety. Were it not tireſome to repeat one ſyllable continually, there would be no need of *more* than one. But conſtant experience proves, that it is tireſome, and that more than one *are* neceſſary. By the uſe of four ſyllables, mi, faw ſol law, the variety is found to be ſufficient; and theſe ſyllables ſung according to the directions, which I have given, are admirably calculated for the purpoſe to which they are appropriated. For tho, they can not aſſiſt us in attaining ſounds, yet, they *may*, and *do* aſſiſt us in making thoſe ſounds, when attained. They aſſiſt in forming the organs of ſound into a poſition for making more open, ſoft and ſmooth tones.

But even if we ſhould violate every dictate of reaſon and experience, and ſuppoſe it neceſſary to increaſe the common num-

ber of ſinging ſyllables, Mr. Adgate has been extremely injudicious in the addition, which he has made; and I muſt do the Italian writers upon the ſubject the juſtice of remarking, that, inſtead of making any *improvement*, or inventing any *new* ſyſtem, Mr. Adgate has really adulterated their *old* one. For, inſtead of copying *their* addition, ſi do ra, he has changed ſi into ba, and ra into na; neither of which is ſo good as the original. If the organs of ſound are put into a poſition for expreſſing a note by the ſyllable ba or do, the voice will be forced ſuddenly upon the expreſſion, and it will inevitably produce a blunt, dead ſound, much like the ſound of a Blackſmith's hammer upon his anvil. Mr. Adgate, (having been accuſtomed to ſuch ſounds,) may have no objections upon this account; but to others, the objection will certainly be formidable. The ſound of na is a naſal ſound, and leads to a habit of ſinging through the noſe; and the mi, as he pronounces it (me,) inclines to a habit of ſinging thro the teeth: habits which deſtroy the beauty of muſic, and which ought to be ſeduloufly avoided.

Thus far Mr. Adgate is inconſiſtent with *nature*; but he is doubly inconſiſtent, for he is not even conſiſtent with *himſelf*. A crazy man, who imagines that his body is made of glaſs, is very careful about ſtriking againſt any thing, leſt he ſhould dash it to pieces. *He* reaſons conſiſtently, admitting his premiſes to be good; but Mr. Adgate does not do ſo much. Having ſet out with a falſe principle, he ſtops ſhort in his way; neither retracting it, nor carrying it through. He talks about aſſociating with each ſyllable the idea of its proper ſound, and yet he gives us but ſeven ſyllables, as though there were no more than ſeven ſounds. This can never be admitted; and even Mr. Adgate is more ſober, as often as he looſes ſight of his falſe theory. He tells us, that the C cliff is the eleventh, and the G cliff in the treble the fifteenth ſound; and repeatedly aſſerts, that the extent of the human voice, from the baſs to the treble inclufive, comprehends three octaves, or twenty two ſounds. If then he would aſſociate to each ſyllable the idea of a certain ſound, inſtead of ſeven, he muſt, upon his own footing, uſe twenty two ſyllables; exclufive of the ſemi tones. He entirely confounds the uſe of the terms, *notes*, *ſounds*, and *ſyllables*; for he aſſerts, that experience teaches us to aſſociate certain ſyllables with the ideas of *their* proper ſounds. The fact is, we never do aſſociate a certain ſyllable with the idea of a proper ſound. Experience teaches us to know what ſounds, notes, differently ſituated upon the ſtave, ſtand for; or rather, our ſeeing the notes upon the ſtave excites in our minds the ideas of the proper ſounds, by which they are to be expreſſed; and when they are once excited, they may be expreſſed by one, or by four, or by ſeven, or by all the ſyllables in a common pſalm. The ideas of the ſounds being excited, we can as well expreſs one ſound by ſaw, the key note, and another by ſaw, the *fourth above* the key upon the *common* method, as we can expreſs one ſound by ſaw, and another, at an *octave's diſtance*, by ſaw, upon Mr. Adgate's method.

Will he contradict himſelf where he is right, and attempt to maintain himſelf where he is wrong, by endeavoring to prove, that there are but ſeven ſounds; and that, he has given a name to each of them? It will be of no avail to him to fly to the philoſophers for ſhelter. They would be aſhamed to protect him. They have told us indeed, that there are ſeven *kinds* of ſounds, differing in their natures and general properties; but I believe, it was left for Mr. Adgate to diſcover, that there were abſolutely no more than *ſeven* ſounds. Had the philoſophers told us, that there were but ſeven different *kinds* of animals upon the earth, would it have followed that there were but *ſeven* animals? The *kinds* might have been ſeven, while the number of diſtinct, proper animals might have been *unlimited*; as the *kinds* of ſounds are ſeven, while the number of diſtinct and proper ſounds is *unlimited*. Had a man undertaken to give names to each of theſe diſtinct and proper animals, the number of his names muſt have been unlimited; and had Mr. Adgate carried his plan through, and aſſociated a ſyllable to each diſtinct and proper ſound, his ſyllable muſt have been unlimited; I may add, unintelligibly confuſed.

I have now conſidered the grand ſuperiority of Mr. Adgate's plan, as far as it is placed in the addition of three ſinging ſyllables. There is one thing more, upon which conſiderable ſtreſs is laid, and it ſhall not be neglected. It is the method, which he has adopted for the purpoſe of acquiring the ſemi-tones. He propoſes altering the ſyllables, fa, ſo, ba, do, into fe, ſe, be de. But this, as I before hinted, is not at all peculiar to *his* ſyſtem; for it would be as eaſy upon the *common* method to change faw, ſol into fe, ſe in the *repetition*, as to change ba, do into be, de upon his plan. His propoſed alteration, he has taken from the Germans, who ſing by letter. In practiſing muſic, they make uſe of ſeven letters; and for the accidental flats and ſharps, they introduce thoſe, which are different, calling them, flat and ſharp letters. But before Mr. Adgate proceeded to calculate upon the advantages of his propoſal, he ought to have proved, that it was more eaſy to ſharp a ſound by the ſyllables, ſe and ſe, than by faw and ſol. The accidental ſemi-tones are not to be excluſively expreſſed by any particular kind of ſyllables; if ſo, they could not be ſung to the various ſyllables in a pſalm or hymn, to which they indiſcriminately fall. They are diſcovered by means of the flats, ſharps and naturals inſerted in a tune, and when once diſcovered, they may be ſung as well, and even *better* by faw, than by ſe. Seeing a ſound does not ſharp it. Mr. Adgate, in treating upon ſemi-tones, ſeems to have continued his inconſiſtency of imagining a kind of a neceſſary connection between ſounds, and the ſyllables by which they are expreſſed; and accordingly, when the me (mi) is preceded by an accidental flat, or natural, he tells us to, *maw* it; that is, give it a duller ſound. This ſeems to be going upon the preſumption, that it is always a ſharp ſound, when expreſſed by the ſyllable, me. But the ſounds of me, ſe, ſe, de, and the like, are not ſharp ſounds; unleſs ſinging through the teeth, is what conſtitutes the ſharpneſs of ſounds. That theſe ſyllables are dentals, will be allowed: and that, if uſed in

ſinging, they will lead to a habit of ſinging through the teeth, can not be denied ; but, that compreſſing the teeth together, and forcing the ſound violently through them, is what conſtitutes the ſharping of muſical tones, *will* be denied. By the various authors, which I have conſulted upon the ſubject of ſounds, previous to Mr. Adgate, I have been led to believe, that a round pipe would produce a ſharped ſound, as well as a natural or flatted ſound ; but now, I am taught to believe, that it depends upon the flatneſs of the pipe. It is no longer any matter about its ſize, or length, for a flat or ſharp ſound depends upon the ſhape of the pipe.

I find, that thoſe who have adopted Mr. Adgate's plan, inſtead of ſharping ſounds properly, only ſing them through the teeth ; and in this way they ſharp ſounds, where they ought not to be ſharped. When ever they ſing the ſyllable ba, to a note, they ſharp it to a degree ; and the ſound of ba, is as much ſharper than the ſound of faw, as the ſound of be is ſharper than that of ba.

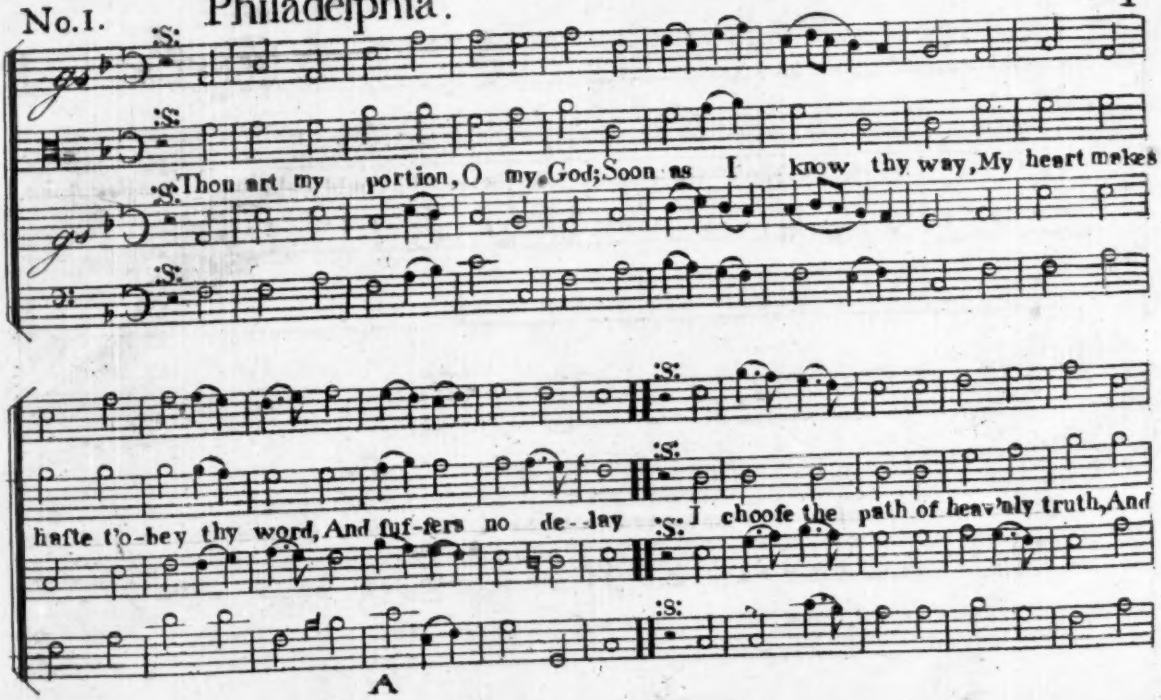
I am very confident, that a perſon will obtain a knowledge of the ſemi-tones ſooner without Mr. Adgate's helps, than with ; for ſo long as he depends upon the ſyllables for his knowledge of the ſounds, he will not attend to them by his ear ; and until he can clearly diſcover the half-tones by his ear, he will inevitably be ignorant of them. I will mention another objection. If the ſounds of ſe, ſe, de, &c. are ſharp ſounds, then all ſimilar ſyllables will alſo produce ſharp ſounds ; and the Engliſh language abounds with them, ſo that almoſt every note in a common plain tune, ſung to a pſalm of a moderate length, will be ſharped, or ſung through the teeth, before the pſalm is concluded. This objection is not imaginary. Of its reality, I am certain, from the performance of thoſe, who have been taught upon Mr. Adgate's plan. And this objection affects, not plain tunes only ; it alſo extends to all muſic whatſoever. Even muſic, ſet to particular words, muſt be altered : for, in a great variety of inſtances, there are of this kind of ſyllables applied to notes, which are not ſharped. Mr. Adgate aſſerts, without any foundation, that the *common* method, in ſome inſtances deſtroys the beauty of compoſition ; but I think, that his method deſtroys the beauty of compoſition, almoſt univerſally. It is in vain for him to tell us, that we may make uſe of theſe ſyllables, as aſſiſtants to learn the ſharped notes, and then ſing theſe *ſame*, or *ſimilar* ſyllables, without ſharping the notes, which they are uſed to expreſs.

But after all Mr. Adgate's boaſting about his *new* and *improved* plan, he has led us into a labyrinth, and meanly deſerted us, without conducting us through ; for, except the mi, he has made no proviſion for flatted notes, nor for any, which

are ſharped at the beginning of a tune, and reſtored by accidental naturals. Inſtances of which are very common in the ſubliméſt pieces of muſic: but upon Mr. Adgate's plan, we know not what to do with them.

I have now conſidered the ſuperiority of Mr. Adgate's plan with regard both to ſinging ſyllables, and to ſemi-tones. Were it to my purpoſe, I could eaſily ſhow, that he is as ignorant of language, as he is of his art; but it has been my buſineſs to expoſe the errors of his ſyſtem, not his grammatical blunders; and I ſhall now take my leave, for the preſent, of the new and improved plan of Solfaing, by Andrew Adgate, P. U. A; and leave the reader to make his own reflections.

No. 1. Philadelphia.

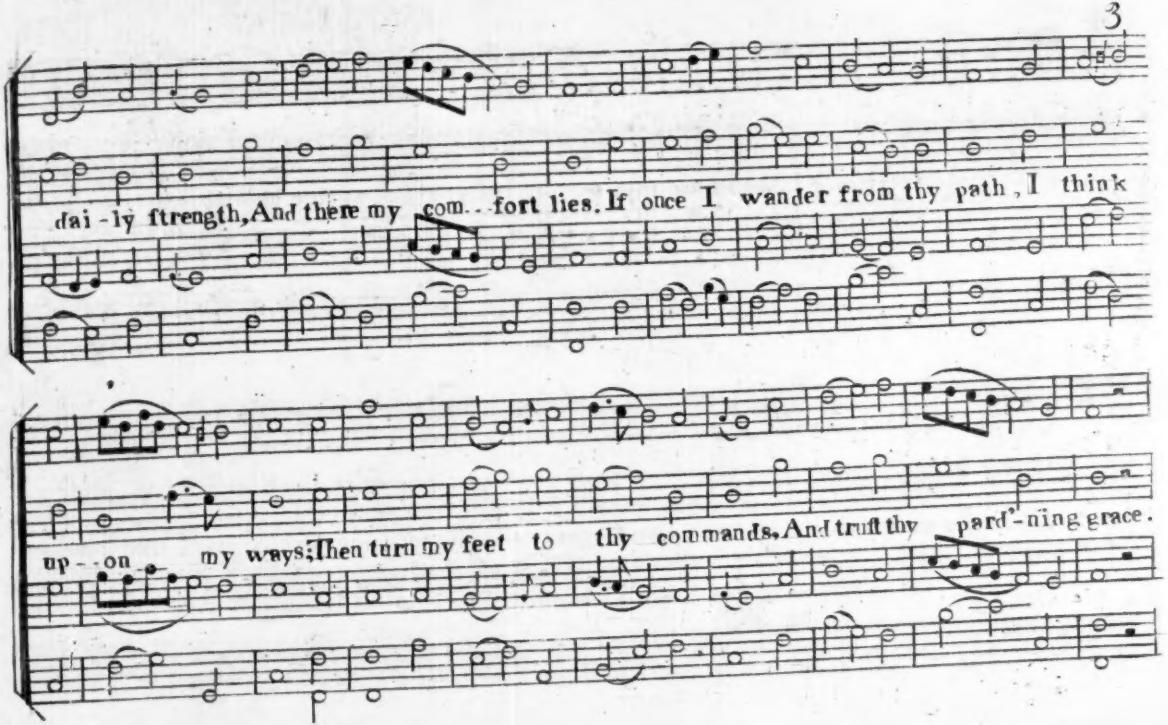


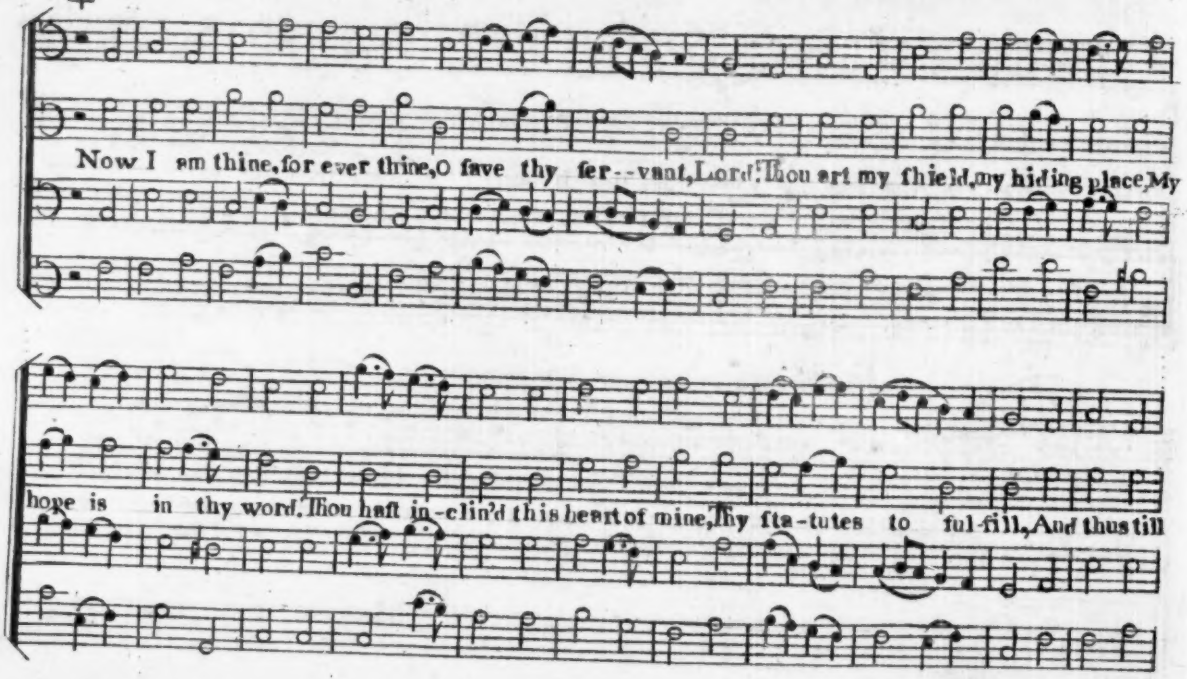
2

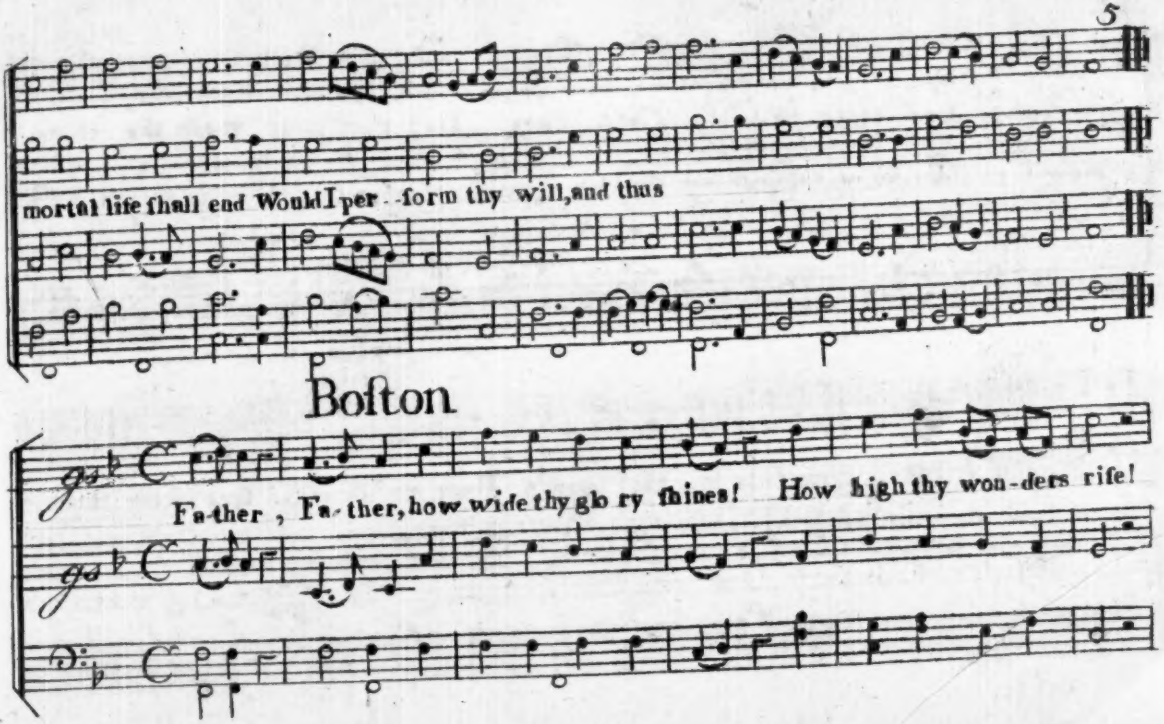
glo - ry in my choice; Not all the rich-es of the earth, Could make me so re-joice.

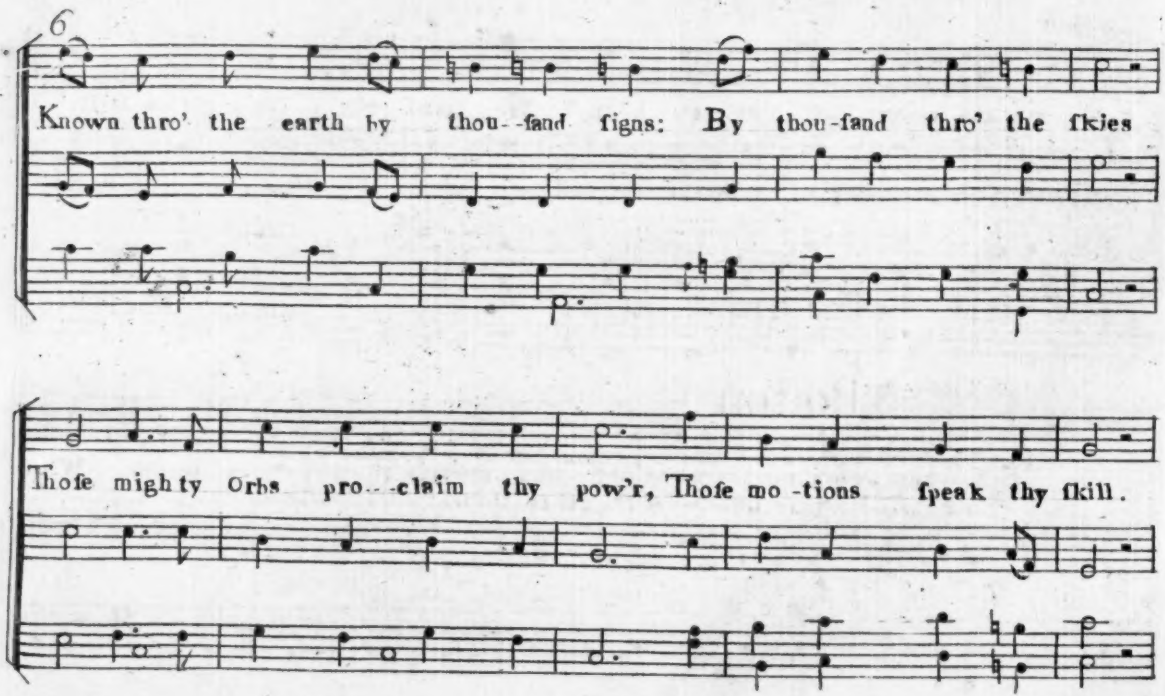
Cheerful

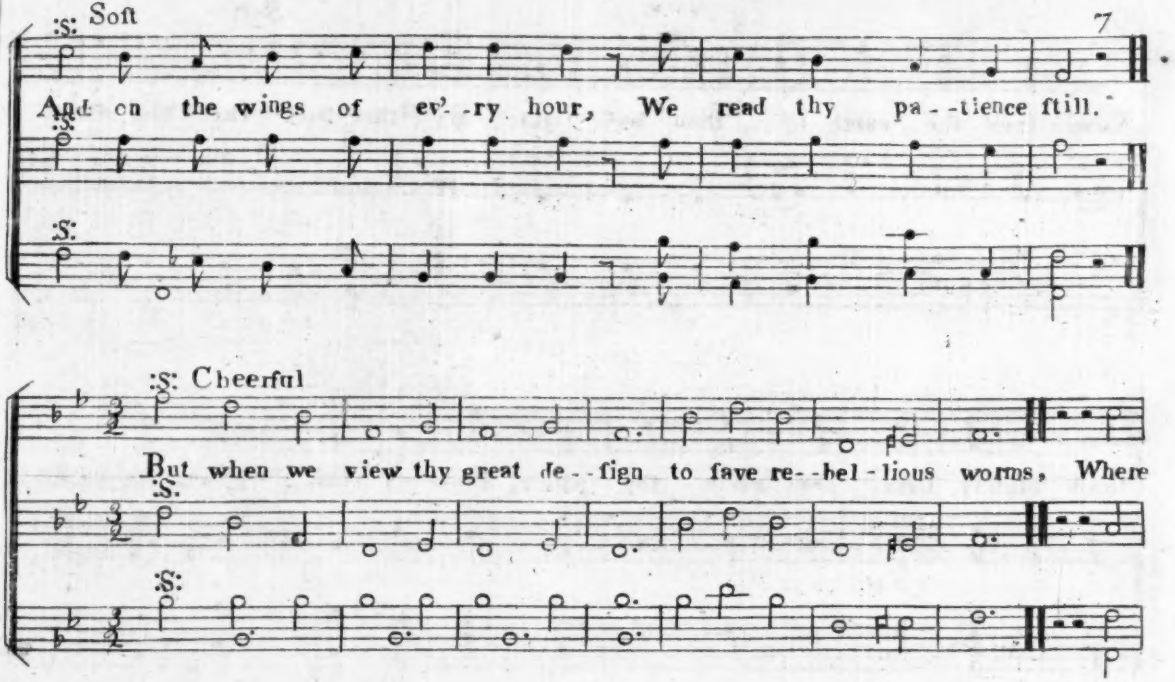
The tef-ti-mo-nies of thy grace I set be - - - fore mine eyes, Thence I de - - rive my

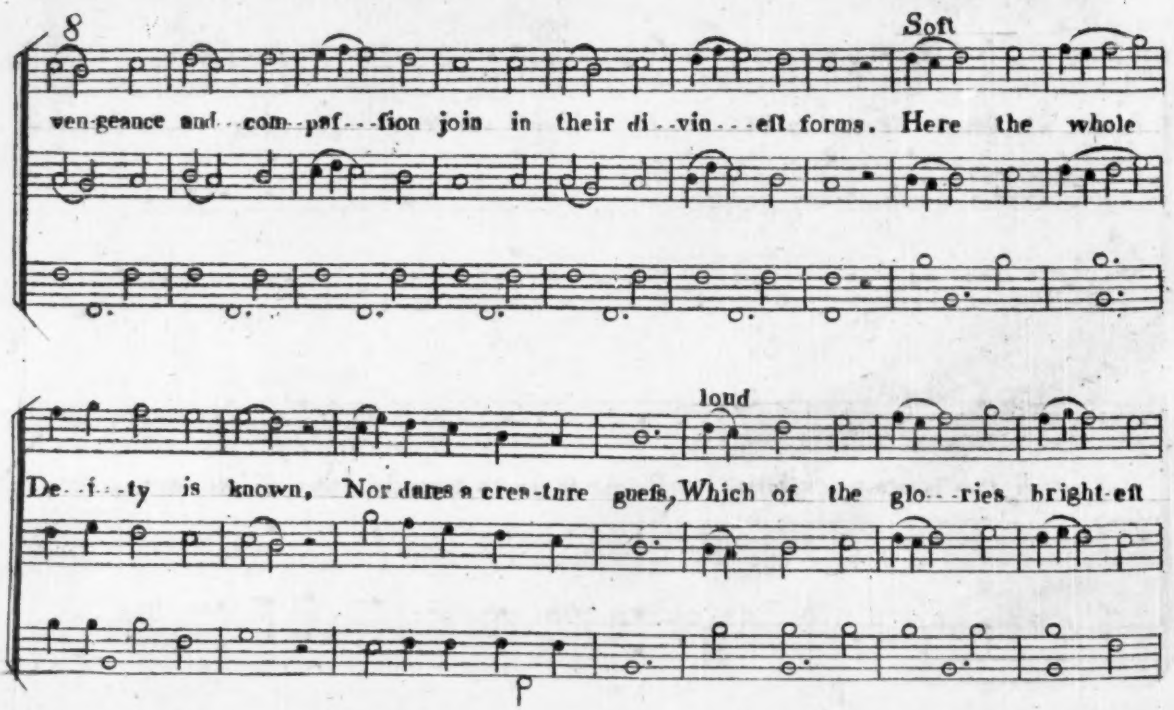

dai - ly ftrength, And there my com - - fort lies. If once I wander from thy path, I think
up - - on my ways; Then turn my feet to thy commands. And truft thy pard'-ning grace.

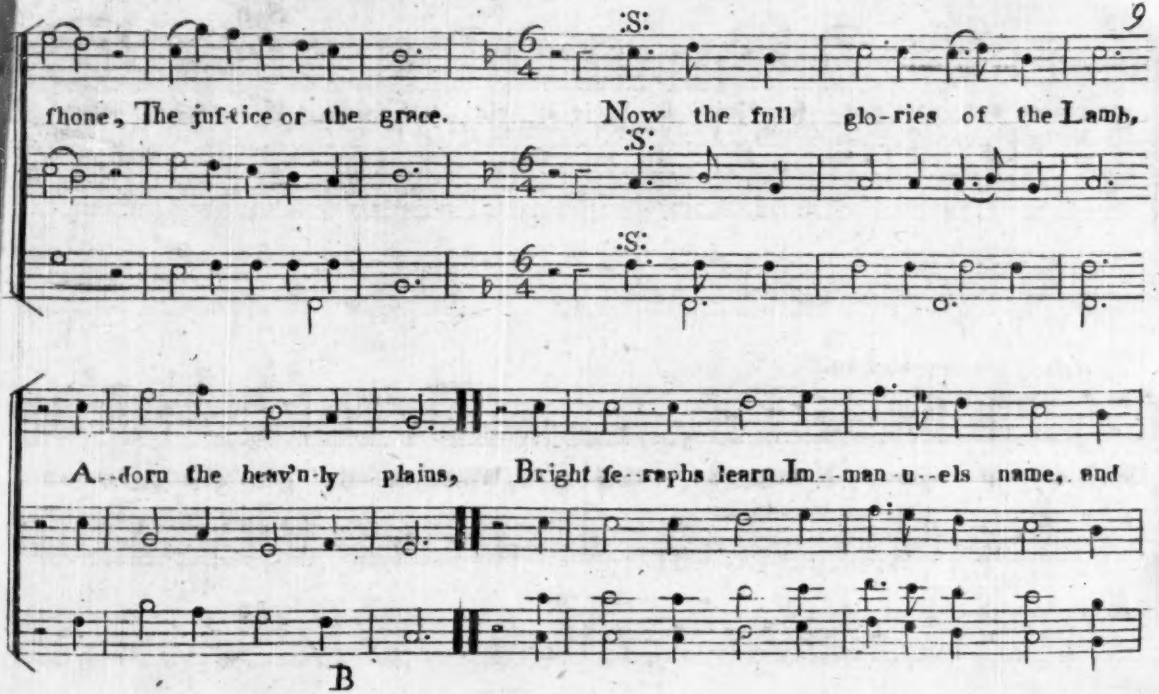

Now I am thine, for ever thine, O save thy ser--vant, Lord: Thou art my shield, my hiding place, My
hope is in thy word. Thou hast in-clin'd this heart of mine, Thy sta-tutes to ful-fill, And thus till

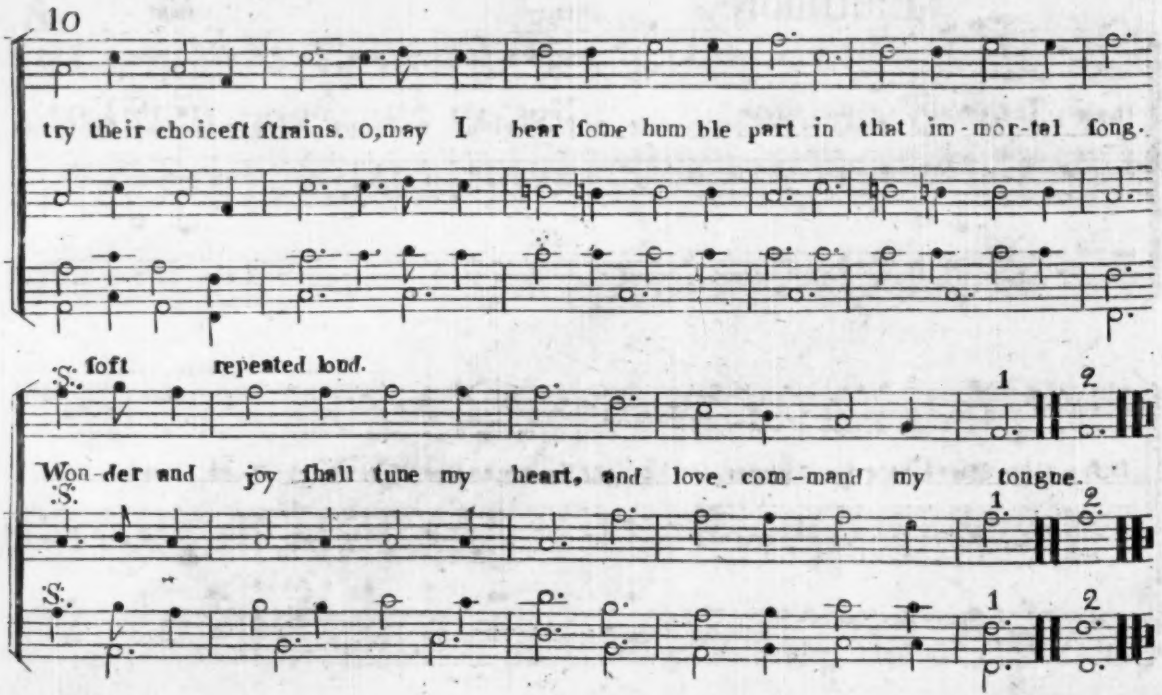

mortal life shall end Would I per - form thy will, and thus
Boston
Fa-ther, Fa-ther, how wide thy glo ry shines! How high thy won-ders rise!


6
Known thro' the earth by thou--fand ſigns: By thou-fand thro' the ſkies
Thoſe mighty Orbs pro--claim thy pow'r, Thoſe mo-tions ſpeak thy ſkill.

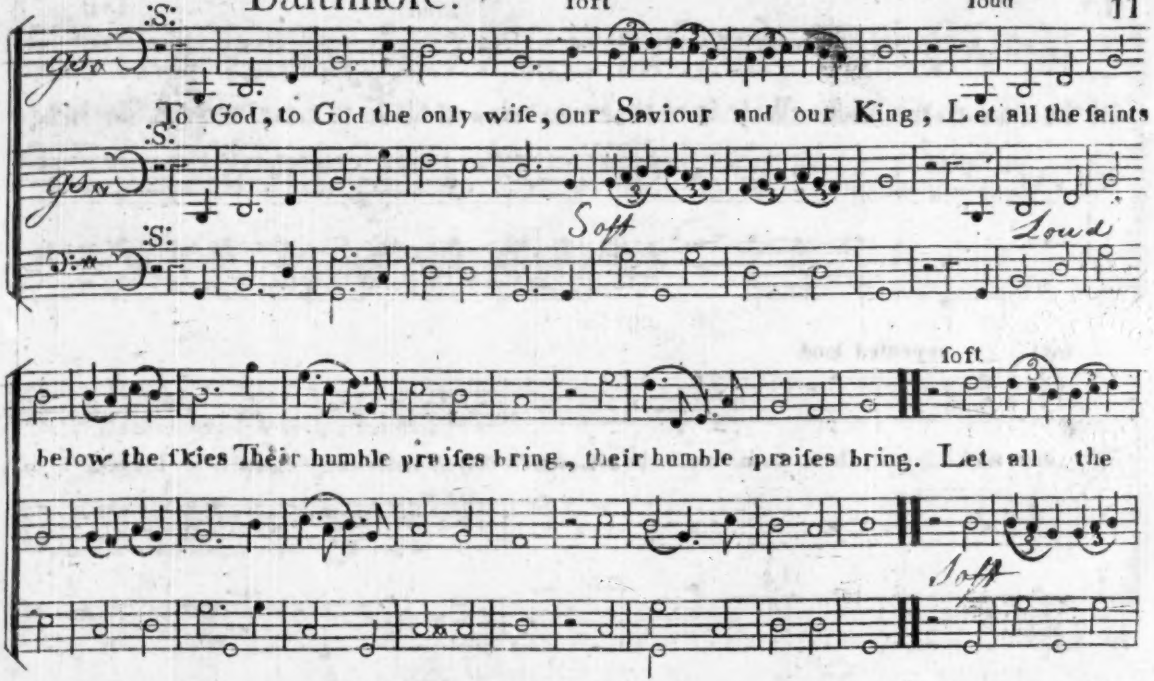

:S: Soft
And on the wings of ev'-ry hour, We read thy pa--tience ſtill.
:S:
:S:
:S: Cheerful
But when we view thy great de--ſign to ſave re--bel-lious worms, Where
:S:
:S:

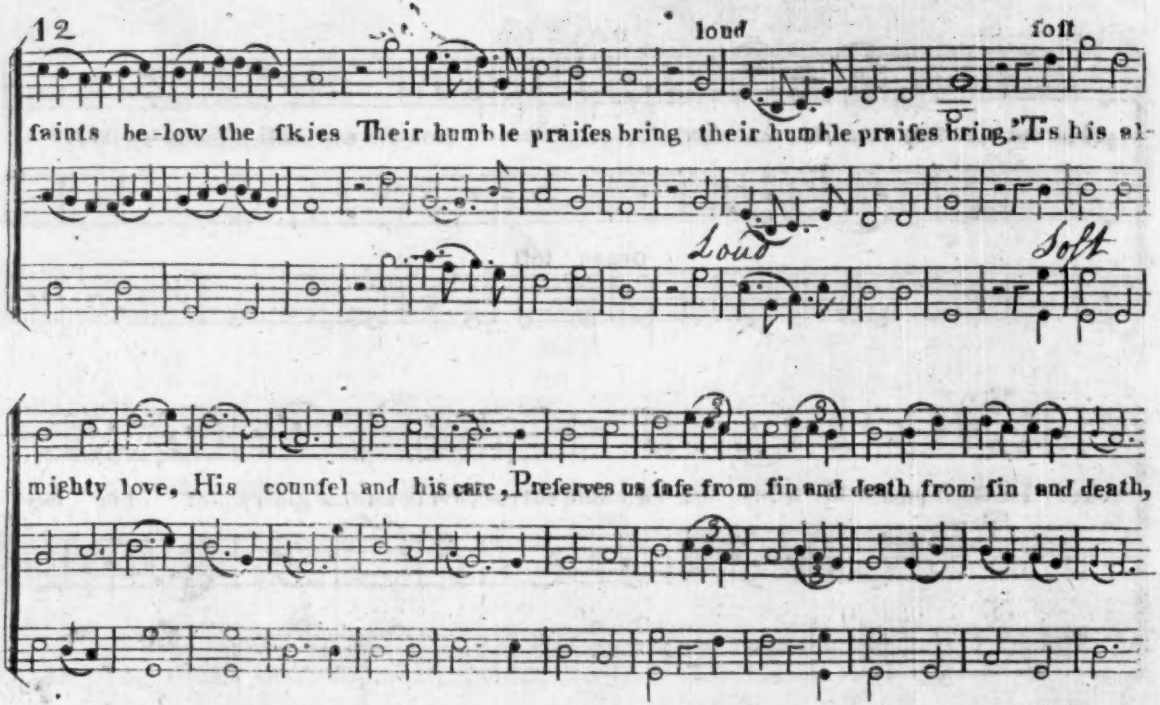

8
Soft
ven-geance and com-paſ-ſion join in their di-vin-eſt forms. Here the whole
loud
De-i-ty is known, Nor dares a cre-a-ture gueſs, Which of the glo-ries bright-eſt

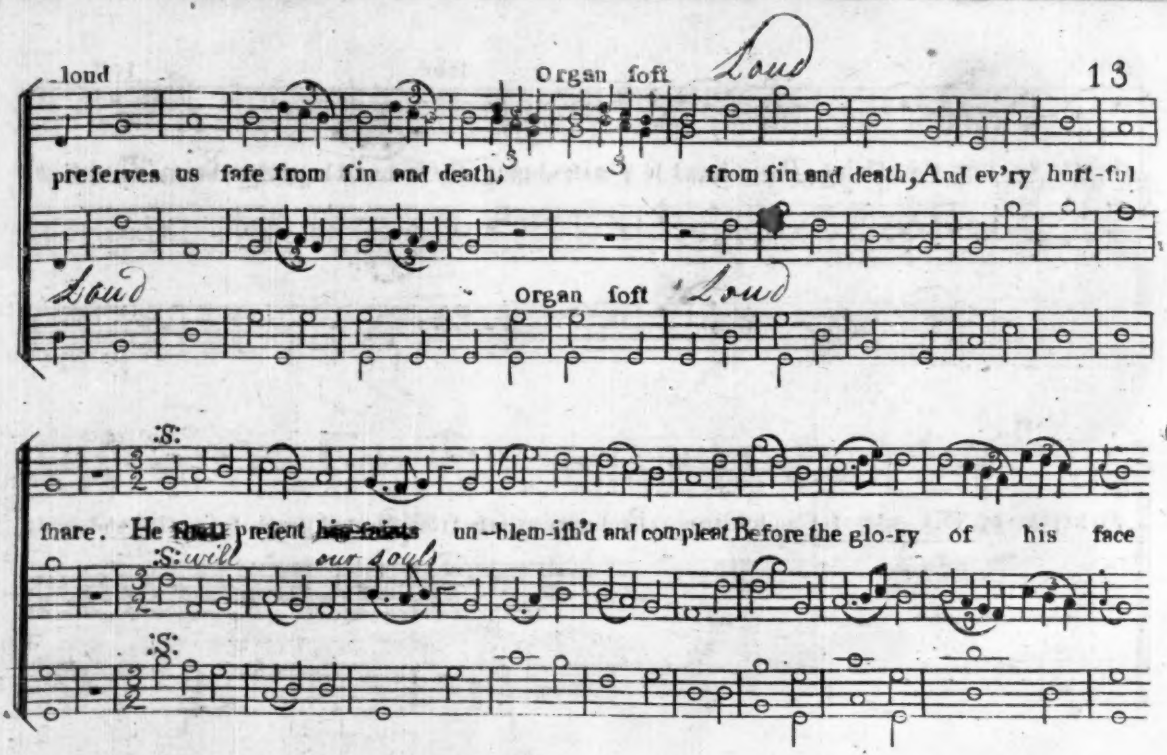

:S:
:S:
:S:
fhone, The juſtice or the grace. Now the full glo-ries of the Lamb,
A--dorn the heav'n-ly plains, Bright ſe--raphs learn Im--man-u--els name, and
B

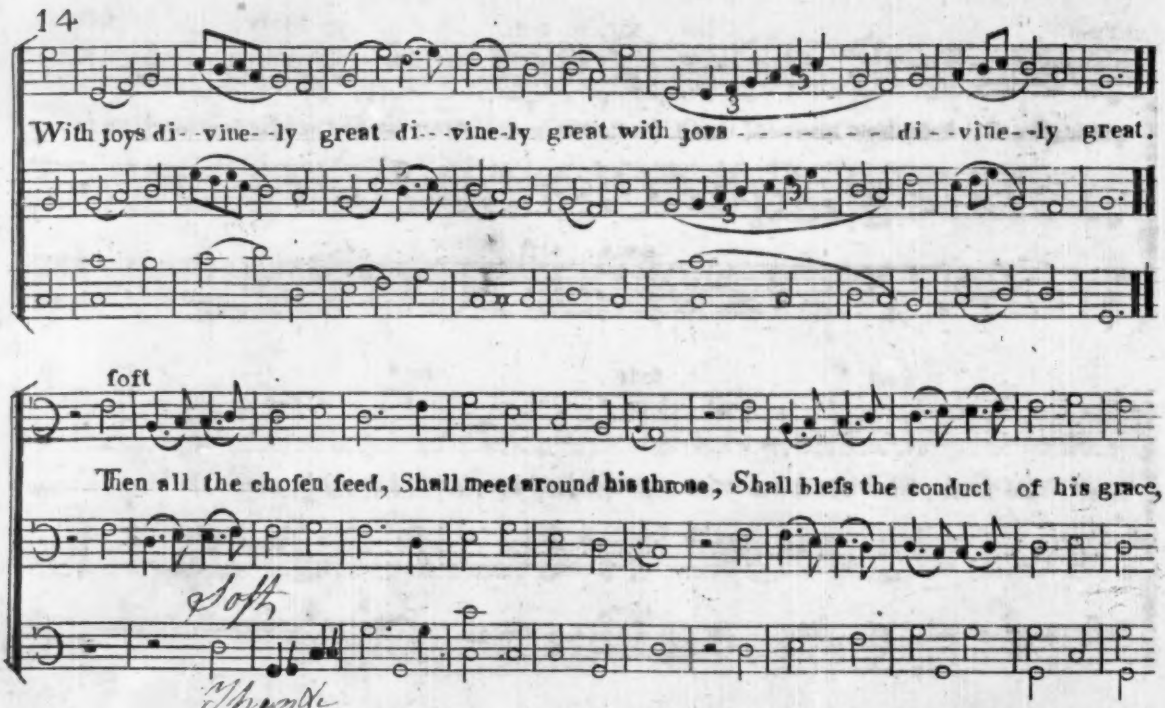

try their choiceft ftrains. O, may I bear fome hum ble part in that im-mor-tal fong.
S. ſoft repeated loud.
Won-der and joy ſhall tune my heart, and love com-mand my tongue.
S.
S.
1
2

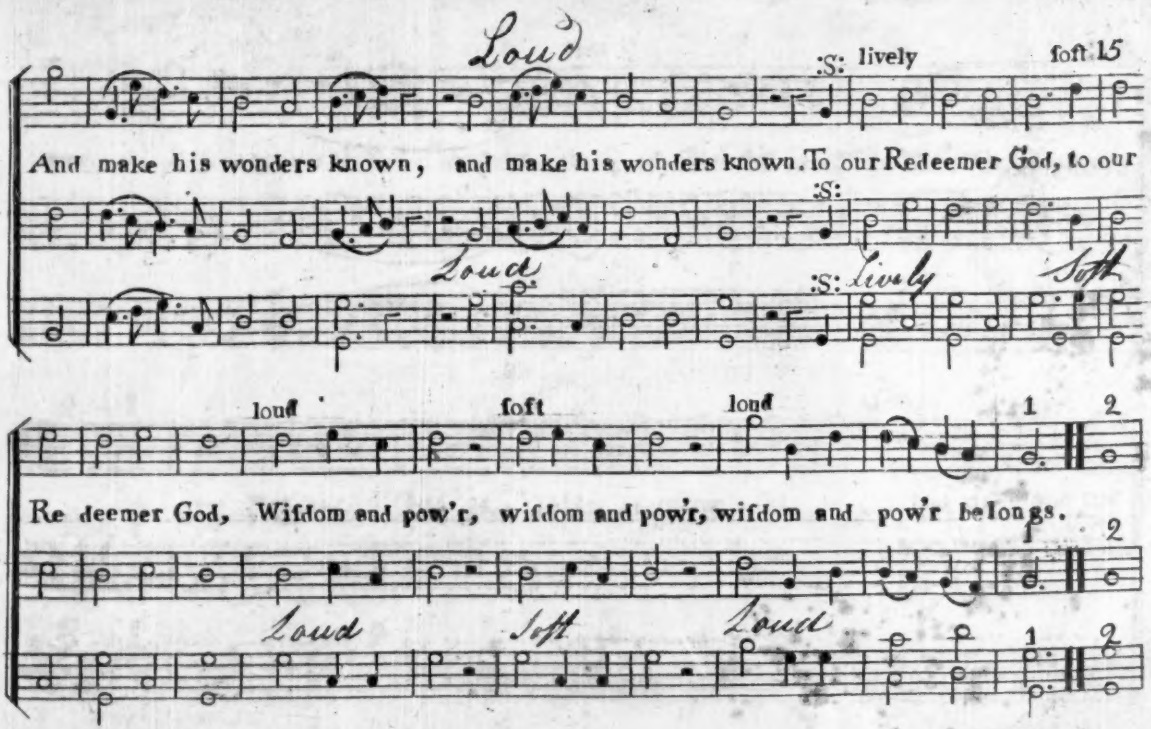
Baltimore.

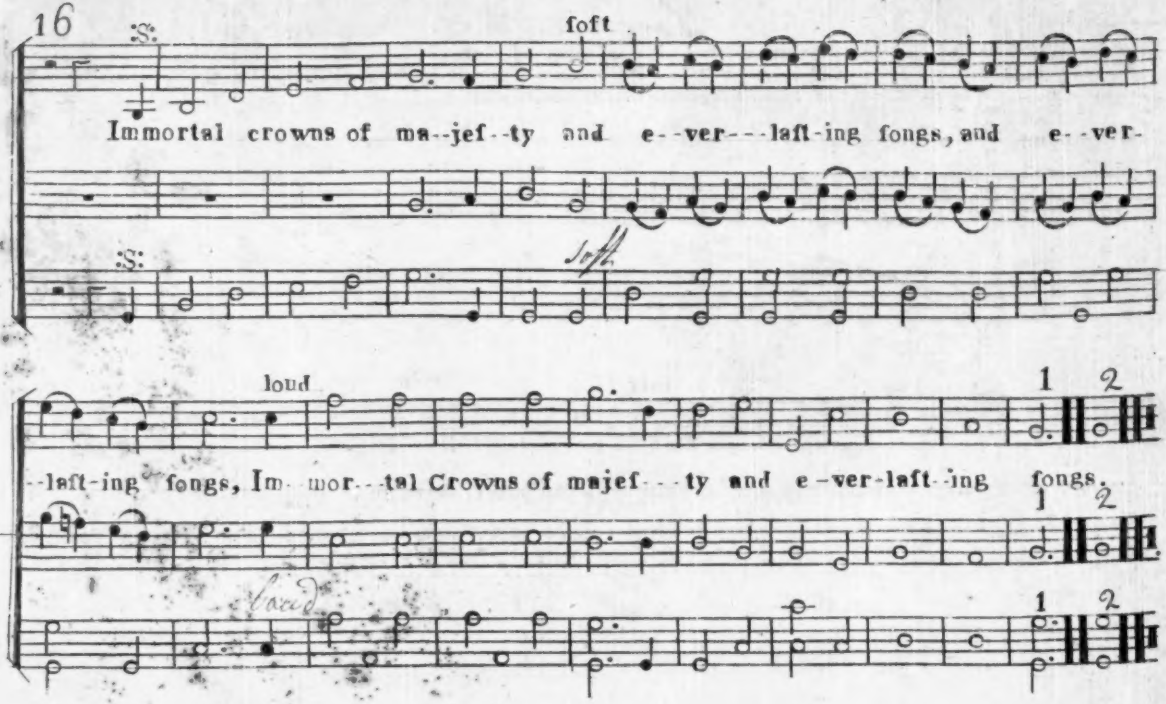

soft
loud
To God, to God the only wise, our Saviour and our King, Let all the saints
Soft
Loud
soft
below the skies Their humble praises bring, their humble praises bring. Let all the
Soft


loud
soft
faints be-low the fkies Their humble praifes bring their humble praifes bring. 'Tis his al-
Loud
Soft
mighty love, His counfel and his care, Preferves us fafe from fin and death from fin and death,


loud
Organ soft
Loud
preſerves us ſafe from ſin and death,
from ſin and death, And ev'ry hurt-ful
Loud
Organ soft
Loud
:S:
ſnare. He ſhall preſent his ſaints un-blem-iſh'd and compleat Before the glo-ry of his face
:S: will
our souls
:S:


With joys di--vine--ly great di--vine-ly great with joys - - - - - - - - di--vine--ly great.
foft
Then all the chofen feed, Shall meet around his throne, Shall bleſs the conduct of his grace,
Soft
Strange


Loud
:S: lively
soft 15
And make his wonders known, and make his wonders known. To our Redeemer God, to our
:S:
Loud
:S: Lively
Soft
loud
soft
loud
1
2
Re deemer God, Wisdom and pow'r, wisdom and pow'r, wisdom and pow'r belongs.
2
Loud
Soft
Loud
1
2


foft
Immortal crowns of ma--jef--ty and e--ver---laft-ing fongs, and e--ver-
loud
--laft-ing fongs, Im- mor--tal Crowns of majef---ty and e-ver-laft-ing fongs.
1
2

THE

MUSICAL PRIMER:

CONTAINING

THE RULES OF PSALMODY,

NEWLY REVISED AND IMPROVED.

Together with a number of practical Lessons and Plain Tunes,

DESIGNED EXPRESSLY FOR THE USE OF LEARNERS.

BY ANDREW LAW.

946
b

PRINTED UPON THE AUTHOR'S NEW PLAN.

PHILADELPHIA:

PRINTED FOR THE AUTHOR, BY ROBERT AND WILLIAM CARR, No. 51, SANSOM STREET.

ADVERTISEMENT.

Book, that might be obtained with little expence, and be suitable for learners at their first setting out, has been frequently called for
an one is the following. The rules, comprised in it, are explained with the utmost conciseness and simplicity. If the learner, upon pe
g them and practisising upon the additional lessons, and tunes, finds that he is like to succeed as a singer, he may safely venture to pur
other music; if not, he may relinquish his book and his undertaking together, without much loss of time or money.

THE NEW PLAN COMPARED WITH THE OLD.

e new plan has only one scale for all the parts and all the keys in music; which scale is composed of seven simple characters. The old
as at least two scales for the parts, and seven for the keys, and these scales are each of them compounded of fourteen complicated cha
s, such as notes, lines and spaces; here are three parts to every character, the note, the line and the space, and all of them gain no ad
e over the one simple note, in the new plan. The stave must include a ledger line above and below, making seven lines and seven spaces
ch part; the two parts bass and treble together, making at least twenty eight characters. To this must be added seven different keys
same extent as the first, making on the whole seven times twenty eight, or one hundred and ninety six. The comparative view is then
n to a hundred and ninety six, or as one to twenty eight. The advantages which are gained by the new plan, are then, very great and
importance.

objection which has been made against the plan is, that it is not known and in general use.

same objection might have been made against the art of Printing when it was first invented; for it was not then known and in genera
any part of the world. What would have been the state of society at this time, compared with what it now is, if this objection had been
nd adhered to, and have prevented the introduction of the art? Upon this ground every improvement in the arts must be rejected, and
rld must stand where it is forever; or we must suppose that improvements are in universal use before they are invented or introduced

CHARACTERS.—The ◆ is mi; the ■ is faw; the ● is sol; and the ◣ is law.

Notes or marks of sounds.	mi	faw	sol	law	faw	sol	law	Rests or marks of silence.
Breves	𝅜	𝅜	𝅜	𝅜	𝅜	𝅜	𝅜	Breve Rest
Semibreves	𝅝	𝅝	𝅝	𝅝	𝅝	𝅝	𝅝	Semibreve
Minims	𝅗𝅥	𝅗𝅥	𝅗𝅥	𝅗𝅥	𝅗𝅥	𝅗𝅥	𝅗𝅥	Minim
Crotchets	♩	♩	♩	♩	♩	♩	♩	Crotchet
Quavers	♪	♪	♪	♪	♪	♪	♪	Quaver
Semiquavers	𝅘𝅥𝅯	𝅘𝅥𝅯	𝅘𝅥𝅯	𝅘𝅥𝅯	𝅘𝅥𝅯	𝅘𝅥𝅯	𝅘𝅥𝅯	

Proportion of the Notes.

One 𝅜 Breve is

Two ■ ● Semibreves,

Four ◣ ◣ ◣ ◣ Minims,

Eight ◆ ■ ● ◣ ◆ ■ ● ◣ Crotchets,

Sixteen ♪ Quavers,

Thirty two 𝅘𝅥𝅯 Semiquavers.

The rests have the same proportion except the semibreve, which fills a bar in triple time.

Characters.	Explanations.	Examples.
Brace	Shows how many parts are sung together.	
Cliff G	Is used in Treble, Counter and Tenor.	
Cliff F	Is used in Bass only.	
Close	Shows the end of the Tune.	
Slur	Shows what notes are sung to one syllable	
Dot .	At the right hand of a note, adds to it half its length.	
Figure 3	Shows that each of the three notes is one third of a beat.	3
Single bar	Divides the time according to the measure note.	
Double notes	Either may be sung.	
Double bar	Shows when to repeat.	
Repeat R	Shows that the tune is sung again from that note to a double bar or close.	R 1
Figures 1, 2,	Show that the note under 1, is sung the first time, and that under 2, the second time.	R 1

Preparative or leaning notes ♪●. These notes add nothing to the time of bar in which they are used, for whatever time be occupied by them, so much must be taken from the notes with which they are connected.

TIMES.

COMMON TIME.

rked	C	Is measured by one semibreve; has two beats, one down and one up.	1 2

TRIPLE TIME.

rked	$\frac{3}{2}$	Is measured by a dotted semibreve; has three beats, two down and one up.	1 2 3

DOUBLE COMMON TIME.

rked	C	Is measured by one breve; has four beats, two down and two up.	1 2 3 4

COMPOUND COMMON TIME.

rked	$\frac{6}{4}$	Is measured by a dotted semibreve; has two beats, one down and one up.	1 2

N. B. The hand falls at the beginning of every bar in all kinds of time.

MODES.

Names.	Length of a beat.
Very slow.	A second and a half.
Slow.	A second and a quarter.
Moderate.	A second.
Cheerful.	Seven eighths.
Lively.	Two thirds.
Quick.	Five eights.
Very quick.	Half a second.

Marks of Distinction.

These notes are sung in a pointed and distinct manner.

Rules to find the mi.

Sharp, ♯ Flat, ♭

When there is neither sharp nor flat at the beginning of a tune, mi is in B

One	♯	mi is in F♯
Two	♯ ♯	mi is in C♯
Three	♯ ♯ ♯	mi is in G♯
Four	♯ ♯ ♯ ♯	mi is in D♯
One	♭	mi is in E
Two	♭ ♭	mi is in A
Three	♭ ♭ ♭	mi is in D
Four	♭ ♭ ♭ ♭	mi is in G

Sharp	♯	Raises a note half a tone.
Flat	♭	Sinks a note half a tone.
Natural	♮	Restores a note to its primitive sound.

FIRST LESSON. Sing without the beat.

5 6 7 1 2 3 4 5 | 5 4 3 2 1 7 6 5 ‖ G

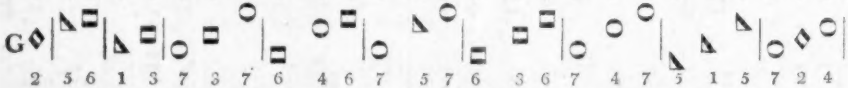
SECOND LESSON. One beat to each note.

5 6 7 1 2 3 4 5 | 5 4 3 2 1 7 6 5 ‖ G

THIRD LESSON. Two notes to each beat.

FOURTH LESSON. Three notes to each beat.

Scale of Marks by which the degrees are easily found with four characters.



The figures over the notes show the degrees of the sharp key; those under them show the degrees of the flat key. The ◇ is the seve degree of the sharp key, and the second degree of the flat key; the ◺ and the ▭, the ▭ one degree the highest are the third and fourth grees of the sharp key, and the fifth and sixth of the flat key.

The figures at the left hand of each colun of notes show the degrees of the sharp ke those at the right hand show the degrees the flat key. This scale shows that the ◇ between the two keys, and that the first deg of the sharp key is the first note above the and that the first degree of the flat key is first note below the ◇.

It shows also the relative keys. Whene the key be changed from a sharp key to a key, or from a flat key to a sharp key with an additional flat or sharp in the regular in which they are set at the beginning of tu they are called relative keys. Every sharp has its relative flat key a third below; and e ry flat key has its relative sharp key a th above. These admit of an easy and natu transition from one to the other.

Every sharp at the beginning of a tune ta the place of the ▭ with the dot, and raises note half a tone, and removes the ◇ and key to the fifth above, or to the fourth bel

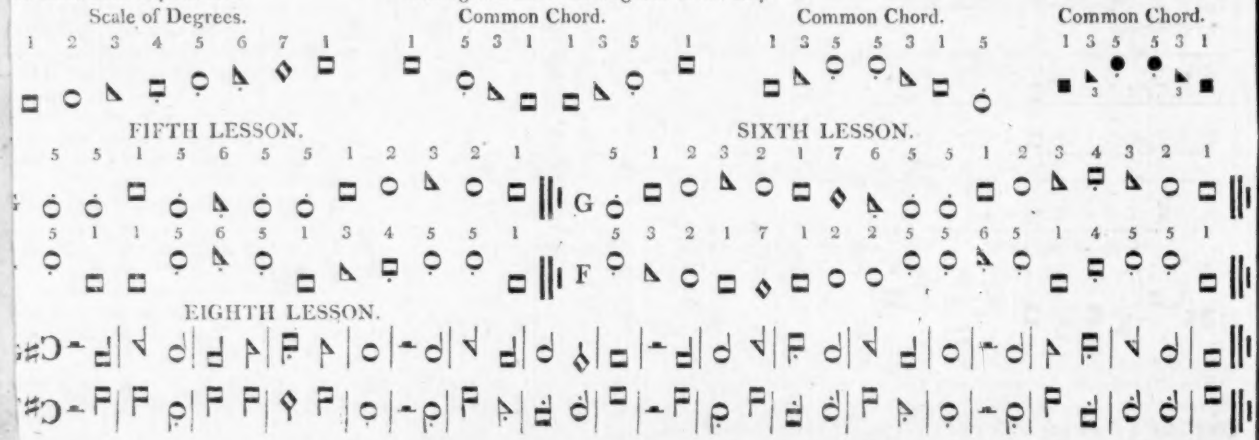
Every flat at the beginning of a tune ta the place of the ◇, sinks that note half a t and removes the ◇ and the key to the fo above, or to the fifth below.

SCALE OF SHARP KEYS.

RULES. The last note of the Bass is the key note, which is the first above or below the ◇ ; if above, it is a sharp key; if below, a flat key. In every key there are seven degrees of sound, which are marked by these characters, to wit, ◇ □ ○ ◺ and the □ ○ ◺ with a dot over under each of them, and are counted ascending. The eighth to each degree, is the same character, has the same name, and is the same gree of the key.

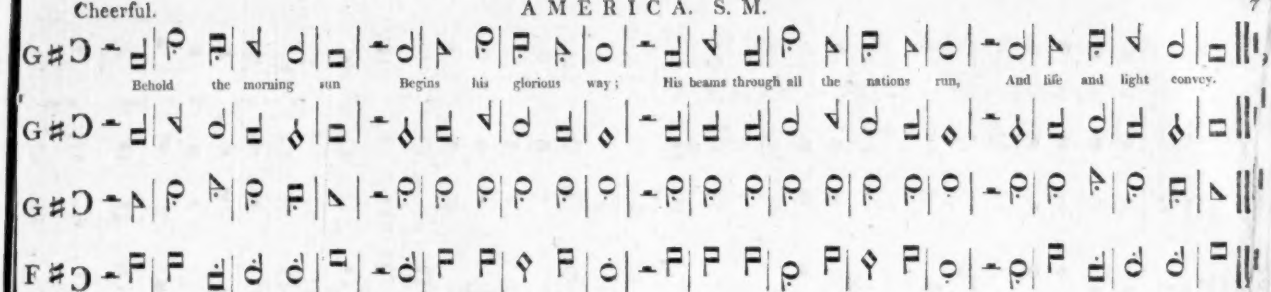
n every sharp key, the □ is the first degree of the key; the ○ is the second degree; the ◺ is the third degree; the □, with the dot, is fourth degree; the ○, with the dot, is the fifth degree; the ◺, with the dot, is the sixth degree; the ◇ is the seventh degree. The hth degree being the same as the first, is called first.

The common chord, taken upon the key note, is counted ascending; but all, except F, G, and A, are sounded descending. Learners will nd them both ways at first. The figures show the degrees of the Key.



Cheerful.

AMERICA. S. M.

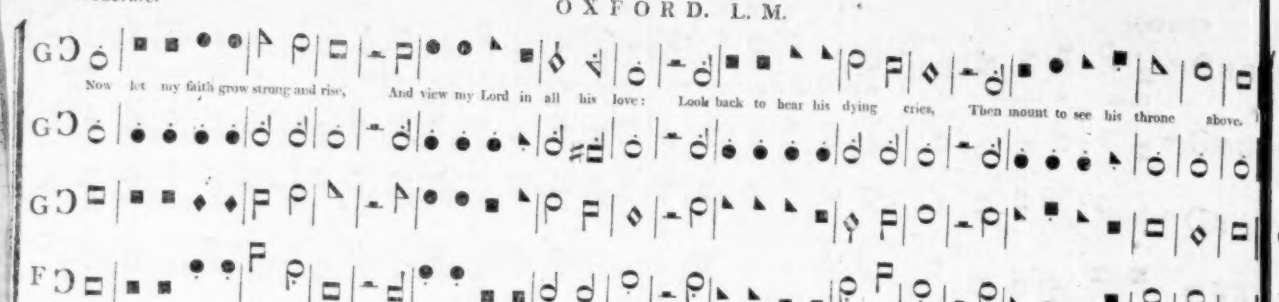


Moderate.

MIDDLEBURY. C. M.

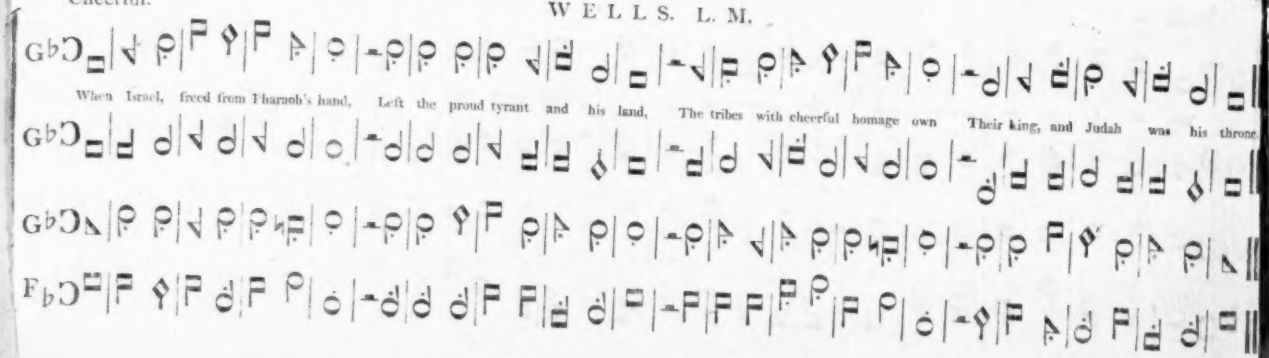
Moderate.

OXFORD. L. M.



Cheerful.

WELLS. L. M.

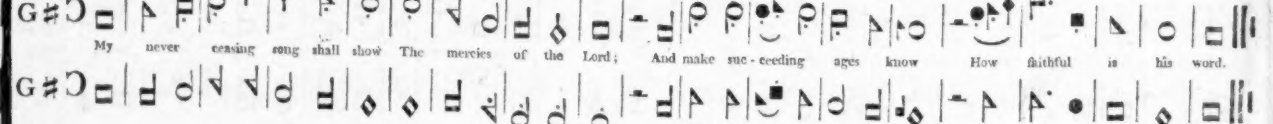


Moderate.

DEERFIELD. L. M.

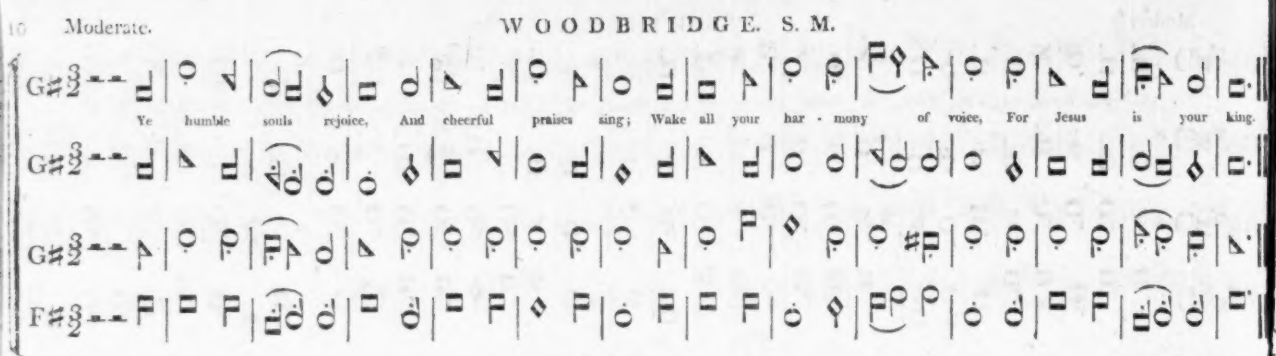
Cheerful.

GUILFORD. C. M.



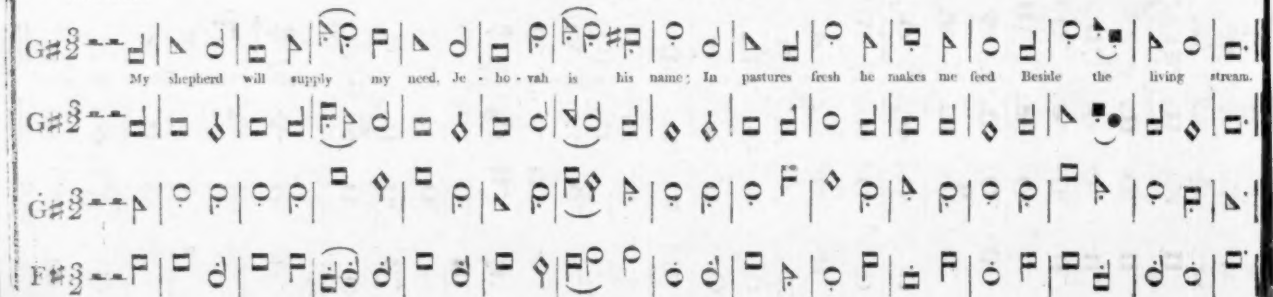
Moderate.

WOODBRIDGE. S. M.



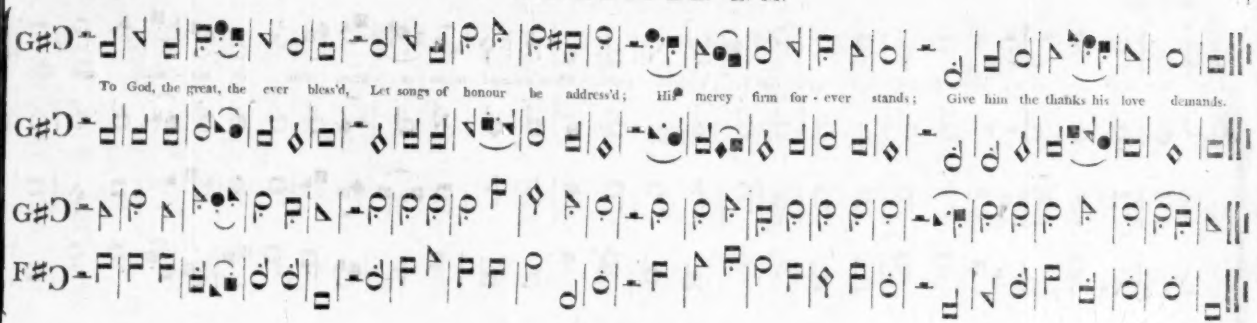
Cheerful.

DOVER. C. M.



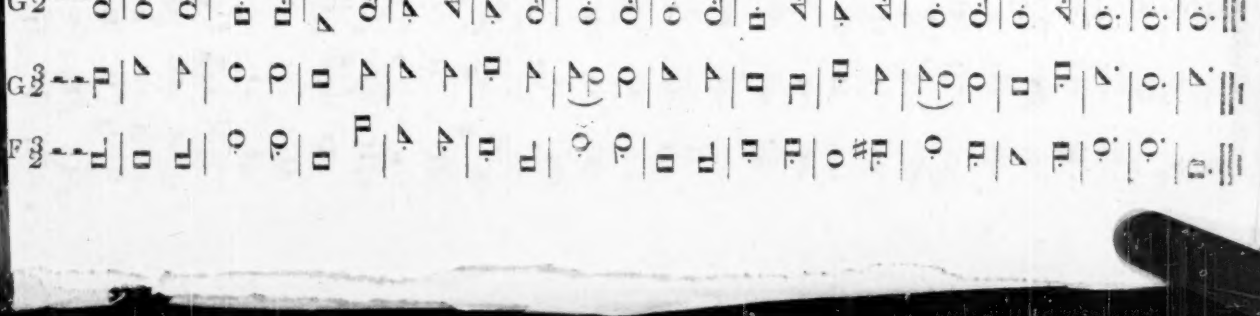
Cheerful.

CARLISLE. L. M.

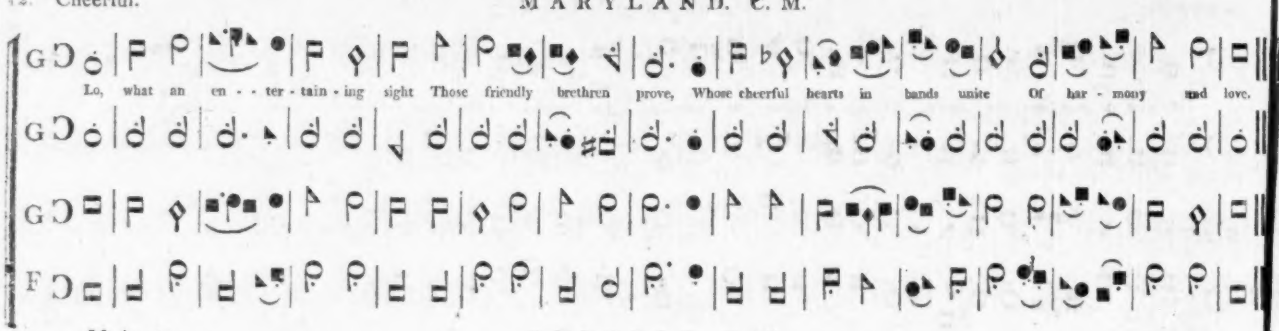


Cheerful.

BATH. S. M.

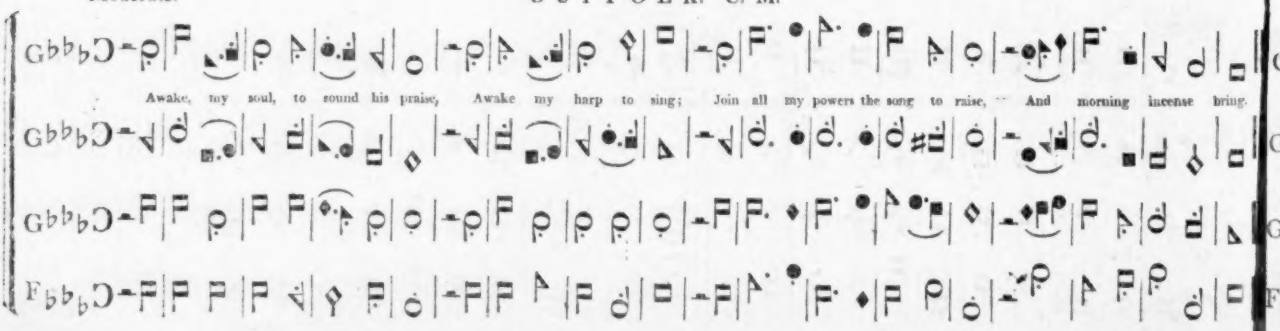


MARYLAND. C. M.

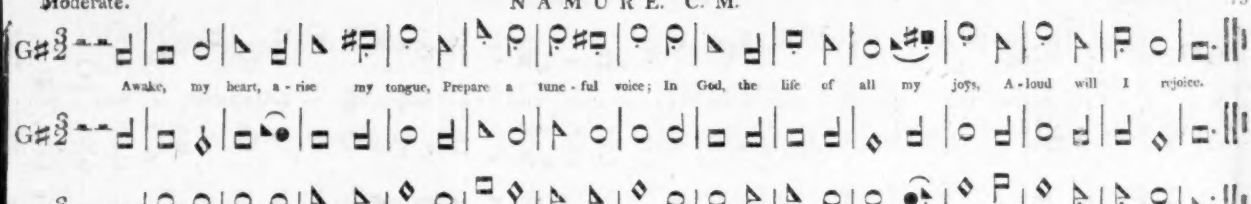


Moderate.

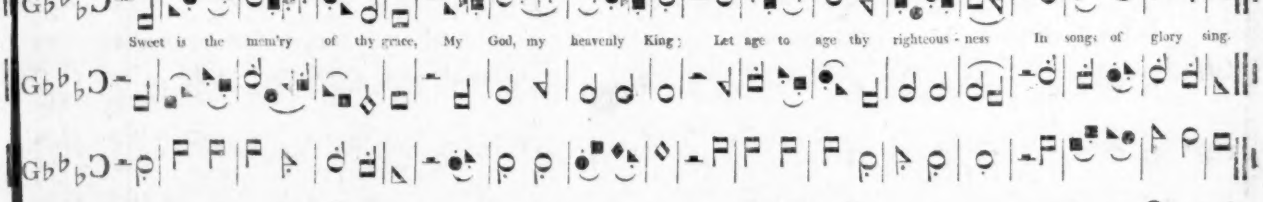
SUFFOLK. C. M.



Moderate. NAMURE. C. M.

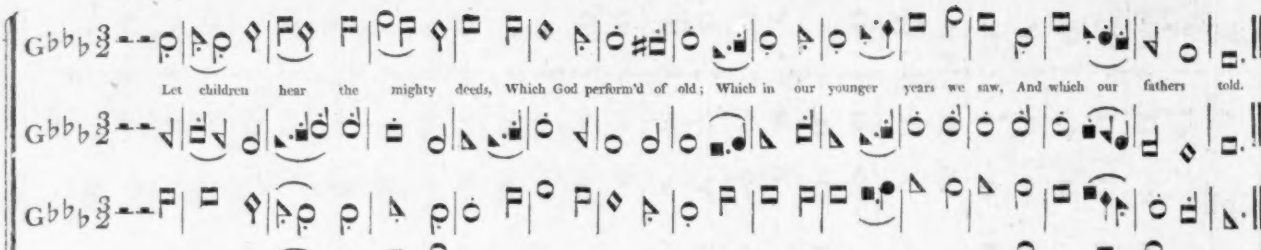


Moderate. HEBRON. C. M.



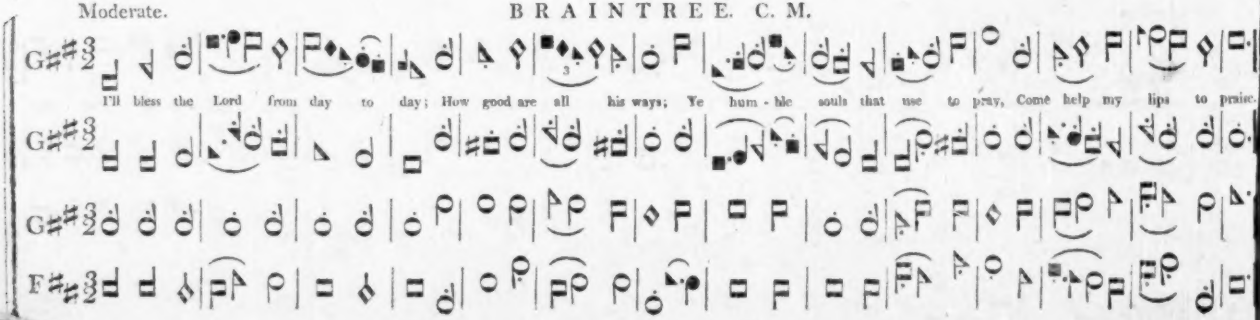
Moderate.

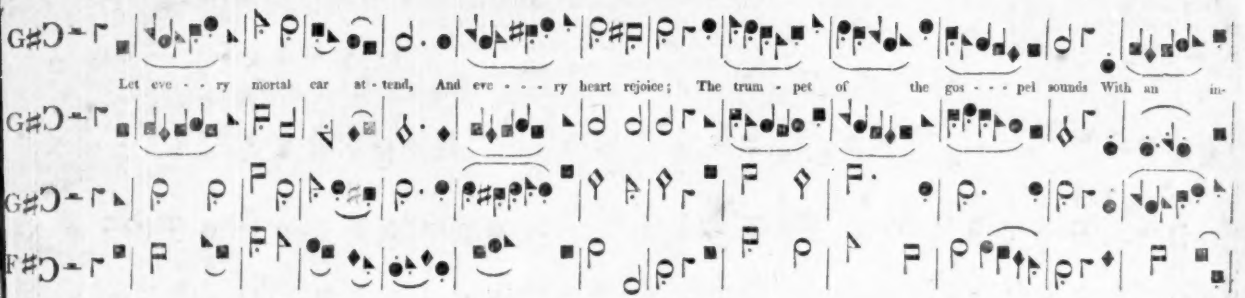
TENESEE. C.M.



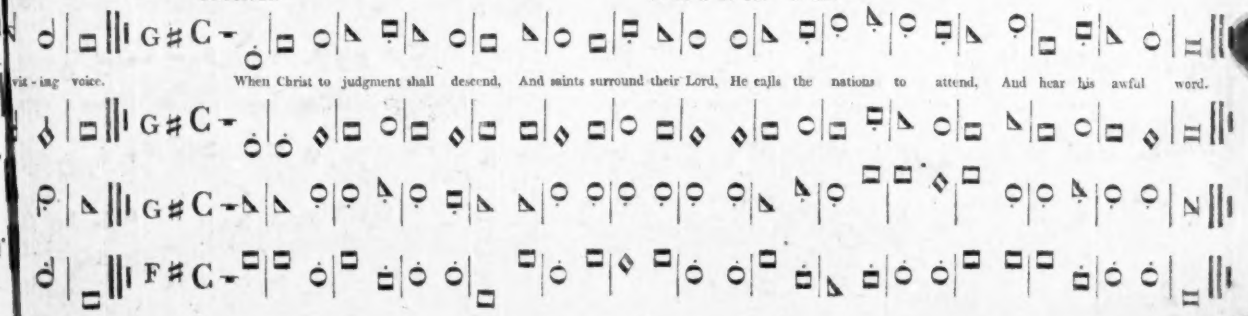
Moderate.

BRAINTREE. C. M.



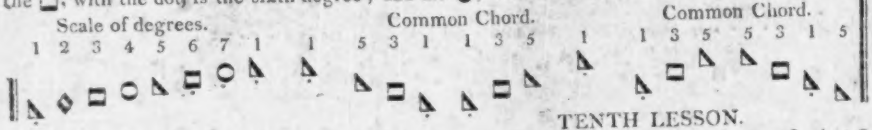


Cheerful. CHINA. C M.



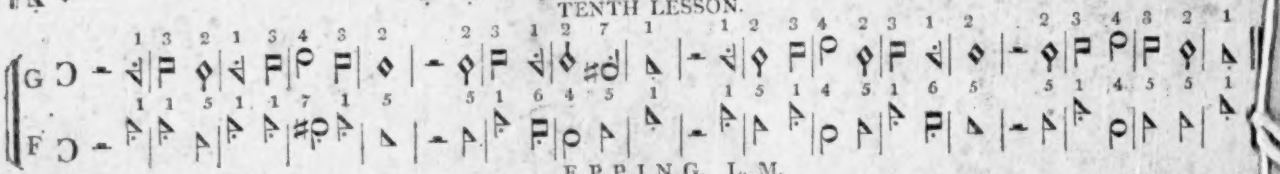
SCALE OF FLAT KEYS.

In every flat key, the ◺, with the dot, is the first degree of the key; the ◇ is the second degree; the □ is the third degree; the ○ is the fourth degree; the ◺ is the fifth degree; the □, with the dot, is the sixth degree; and the ○, with the dot, is the seventh degree.



NINTH LESSON.

TENTH LESSON.



EPPING. L. M.

Moderate.

56 Moderate. *Air.*

Doncaster.

soft.

1 Erect your heads, eternal gates; The King of glory; see! he comes

Unfold, to entertain With his celes

In state to entertain With all his shin

2 Erect your heads, ye gates; unfold The King of glory; see! he comes

loud.

Who is the King of glory? who? In battle mighty: O'er his foes

tial train. The Lord for strength renowned; Eternal Victor crowned.

ing train. The Lord of hosts renowned; Who is with glory crowned.

Who is the King of glory? who? Of glory he alone is King

THE

MUSICAL MAGAZINE;

CONTAINING A VARIETY

OF

FAVORITE PIECES.

A

PERIODICAL PUBLICATION.

951
d

By ANDREW LAW, A. M.

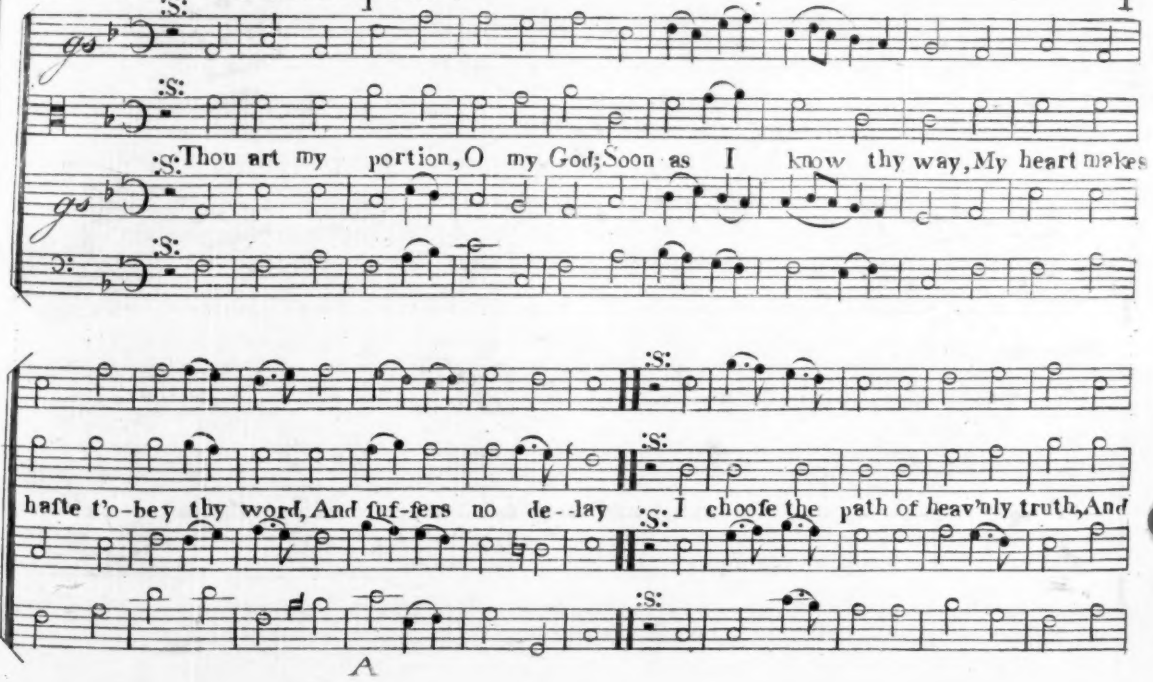
NUMBER FIRST.

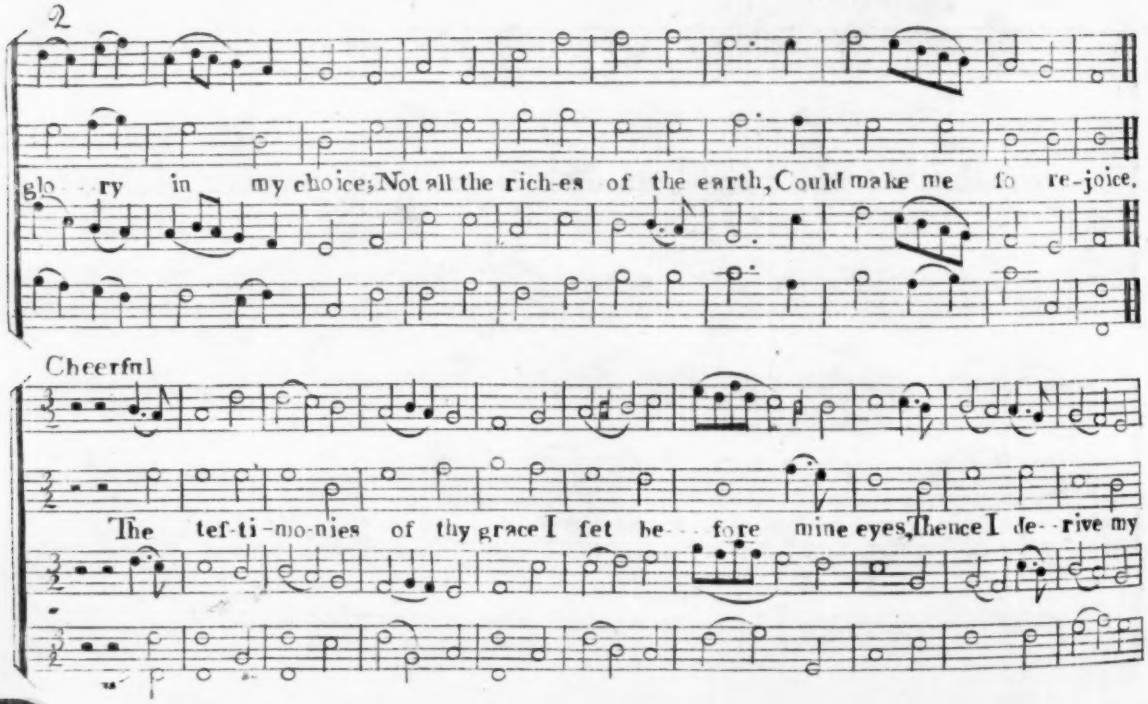
PRINTED By WILLIAM LAW. *CHESHIRE,* A. D. 1792.

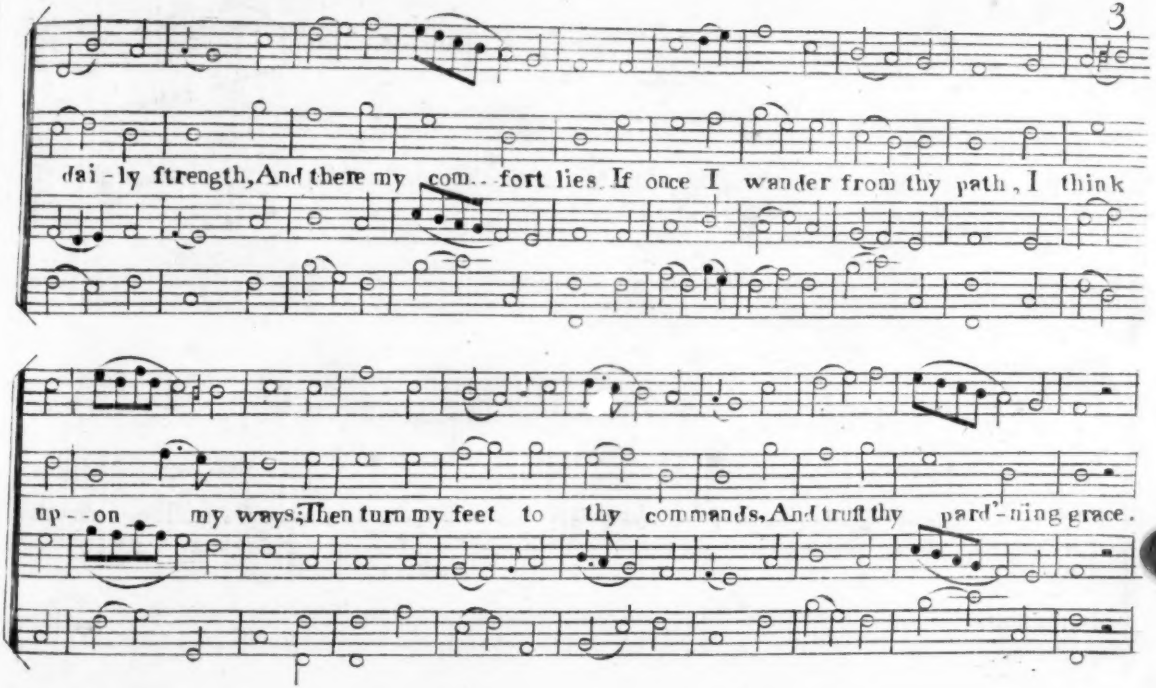
Entered according to the Laws of the
UNITED STATES.

Cheerful

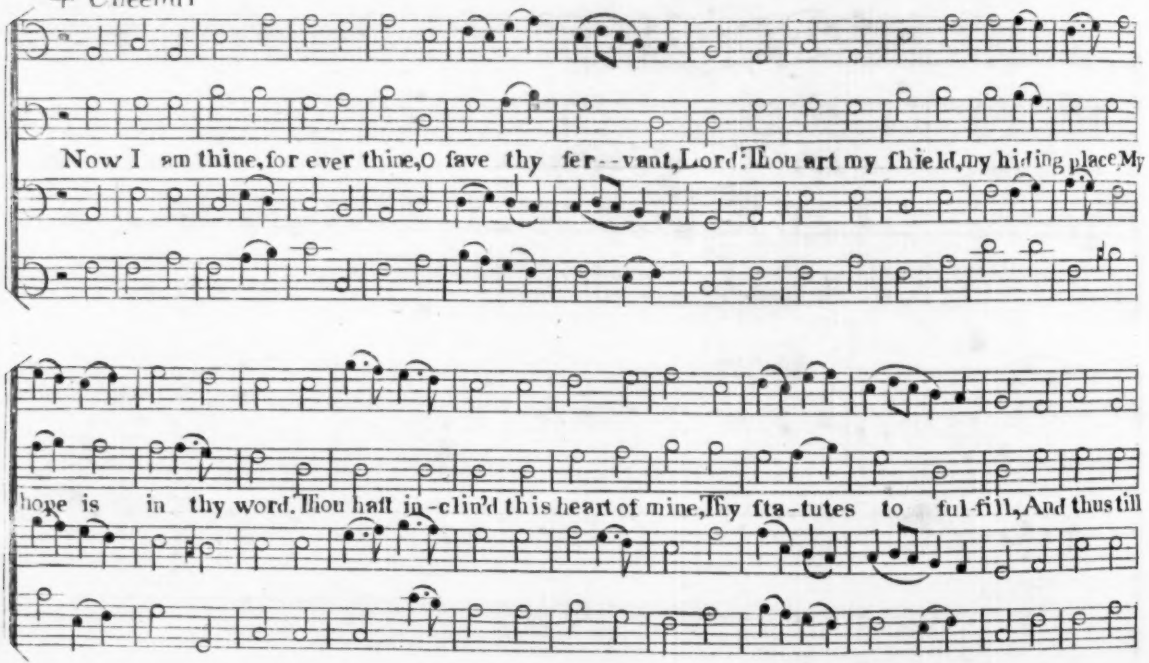
Philadelphia.

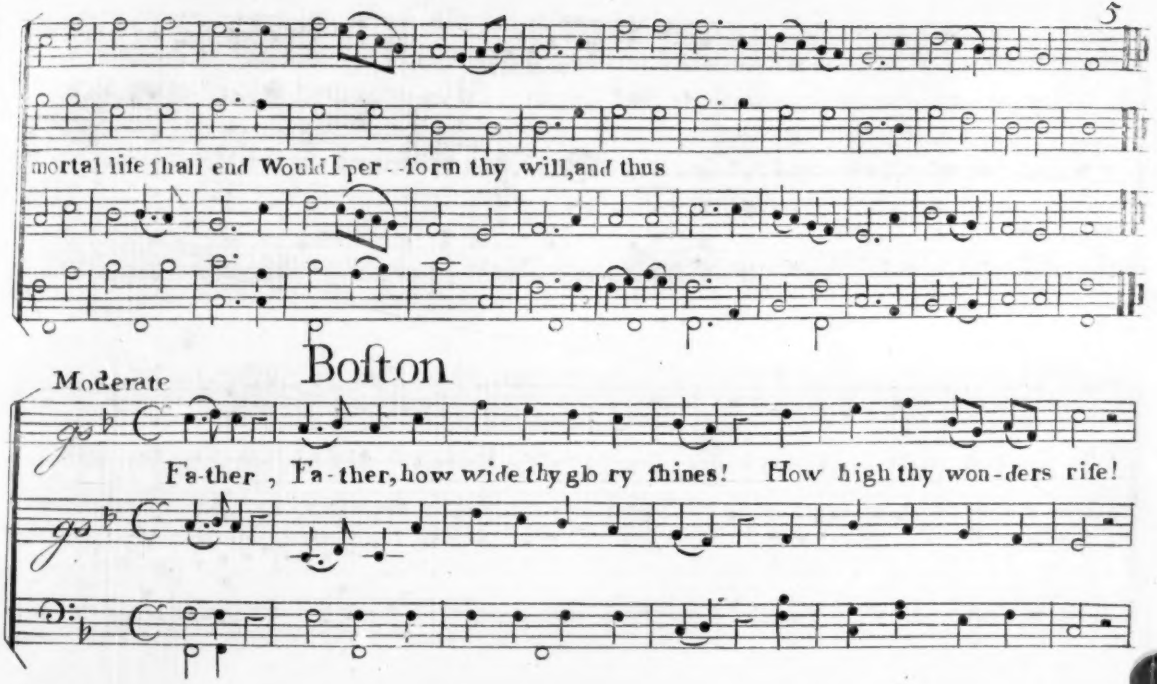


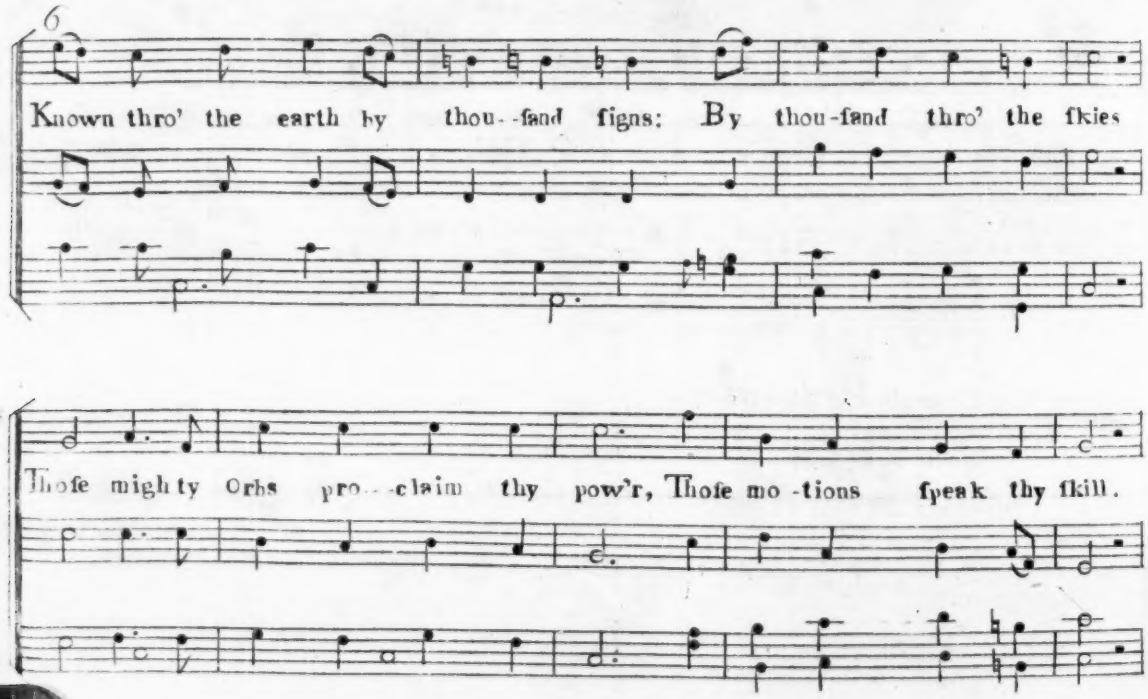

2
glo - ry in my choice; Not all the rich-es of the earth, Could make me to re-joice.
Cheerful
The tef-ti-mo-nies of thy grace I fet be- - - fore mine eyes, Thence I de- - rive my

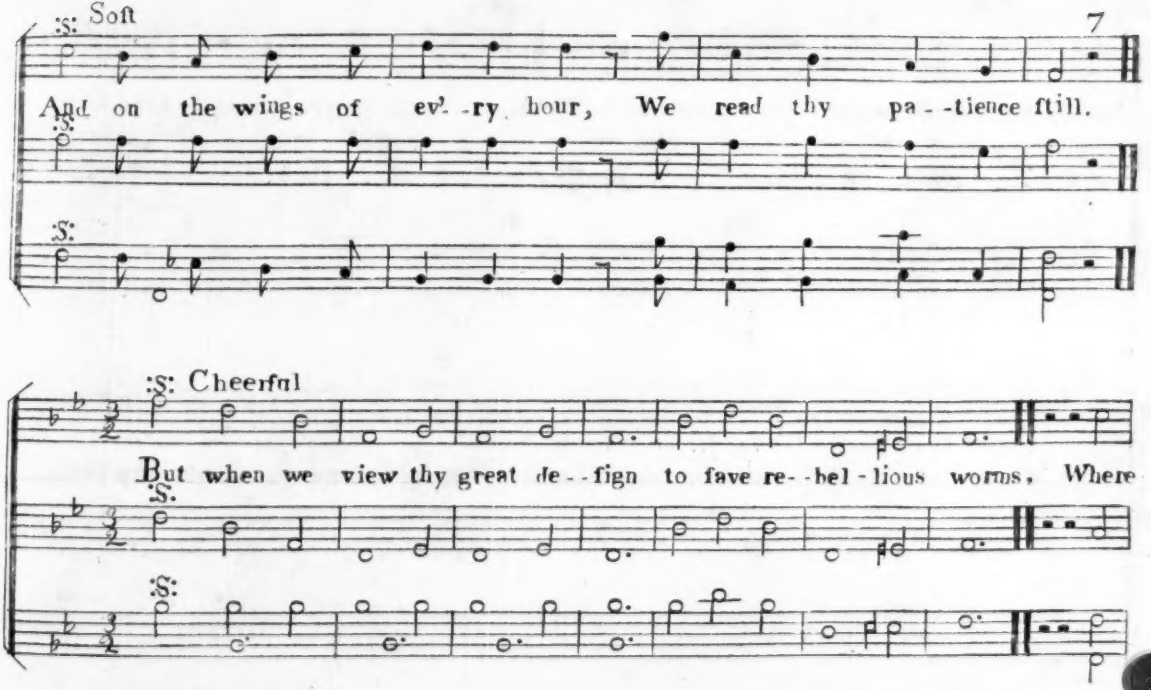

dai - ly ftrength, And there my com.. fort lies. If once I wander from thy path, I think
up - - on my ways; Then turn my feet to thy commands, And truft thy pard'-ning grace.

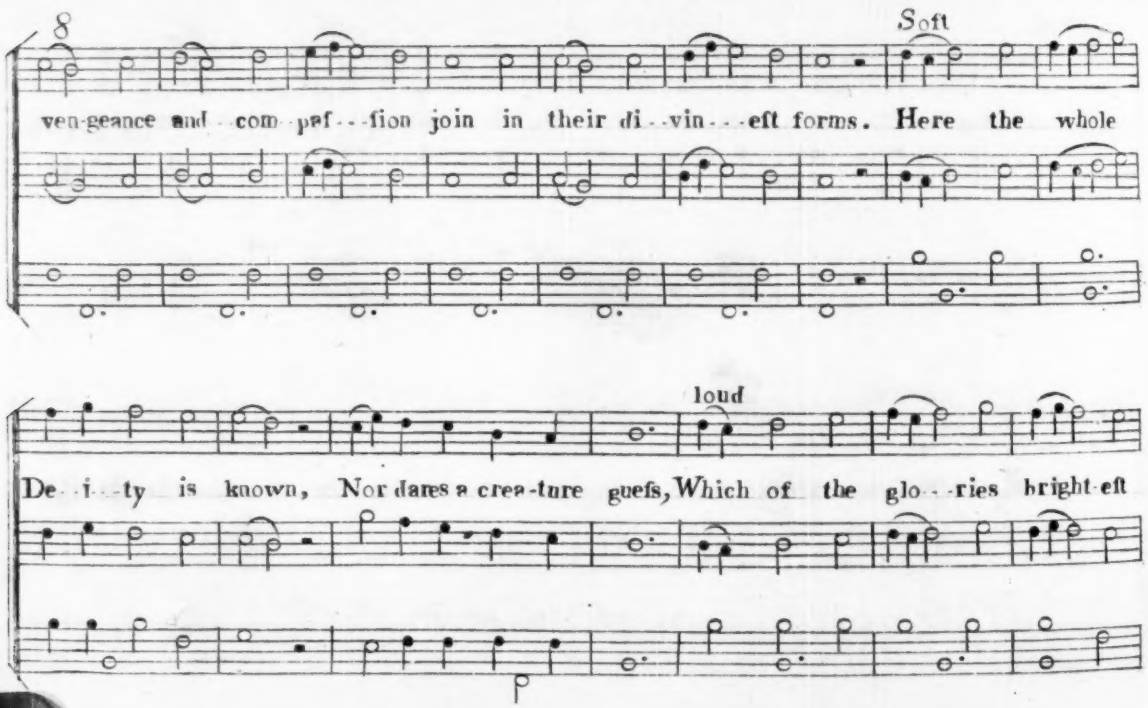
4- Cheerful

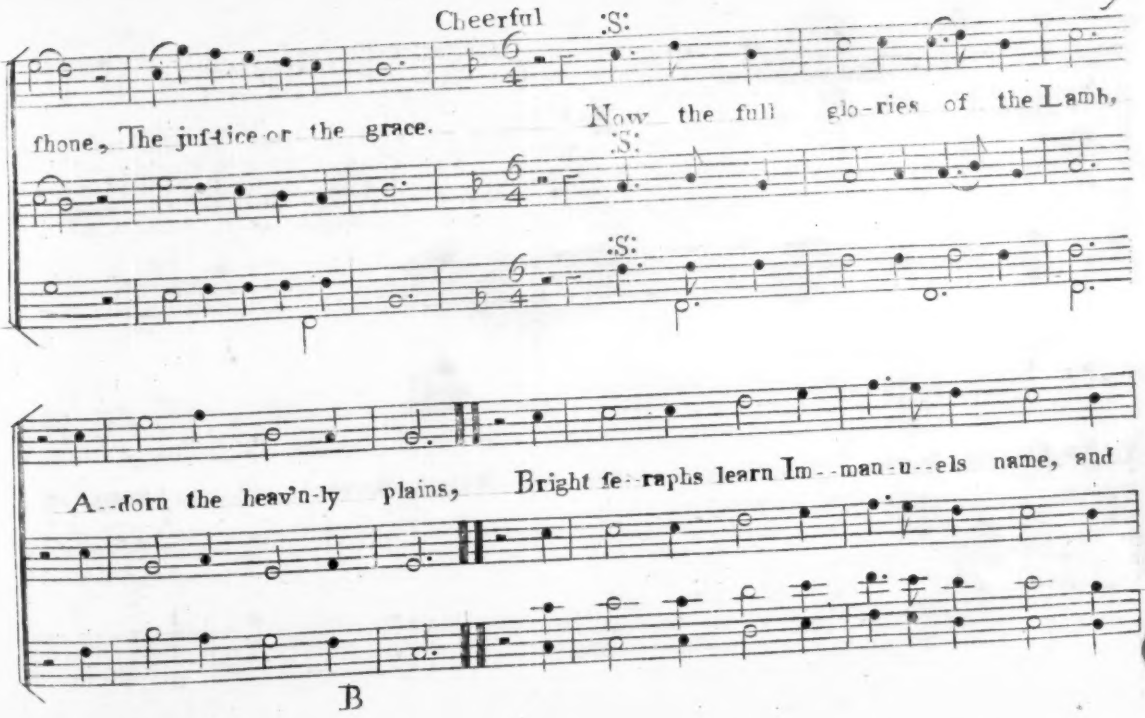

Now I am thine, for ever thine, O save thy ser--vant, Lord: Thou art my shield, my hiding place, My
hope is in thy word. Thou hast in-clin'd this heart of mine, Thy sta-tutes to ful-fill, And thus till

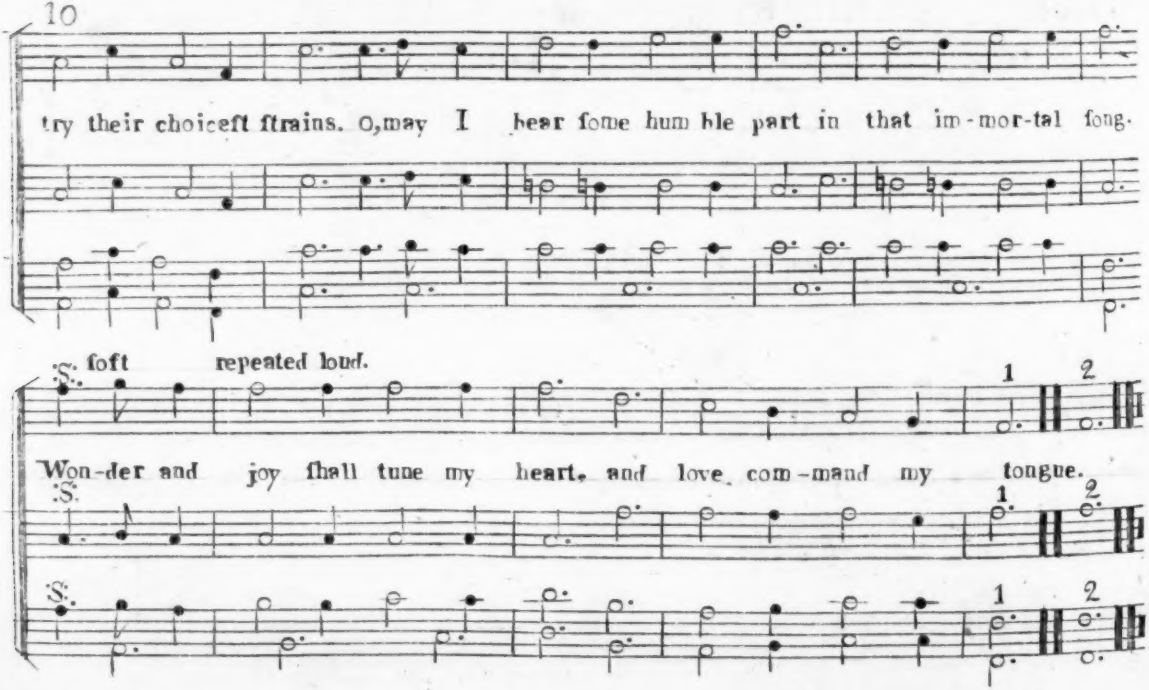

mortal life shall end Would I per - form thy will, and thus
Boston
Moderate
Fa-ther, Fa-ther, how wide thy glo ry shines! How high thy won-ders rise!


6
Known thro' the earth by thou--fand ſigns: By thou-fand thro' the ſkies
Thoſe mighty Orbs pro--claim thy pow'r, Thoſe mo-tions ſpeak thy ſkill.


:S: Soft
And on the wings of ev'-ry hour, We read thy pa--tience ſtill.
:S:
:S:
:S: Cheerful
But when we view thy great de--ſign to ſave re--bel-lious worms, Where
:S:
:S:

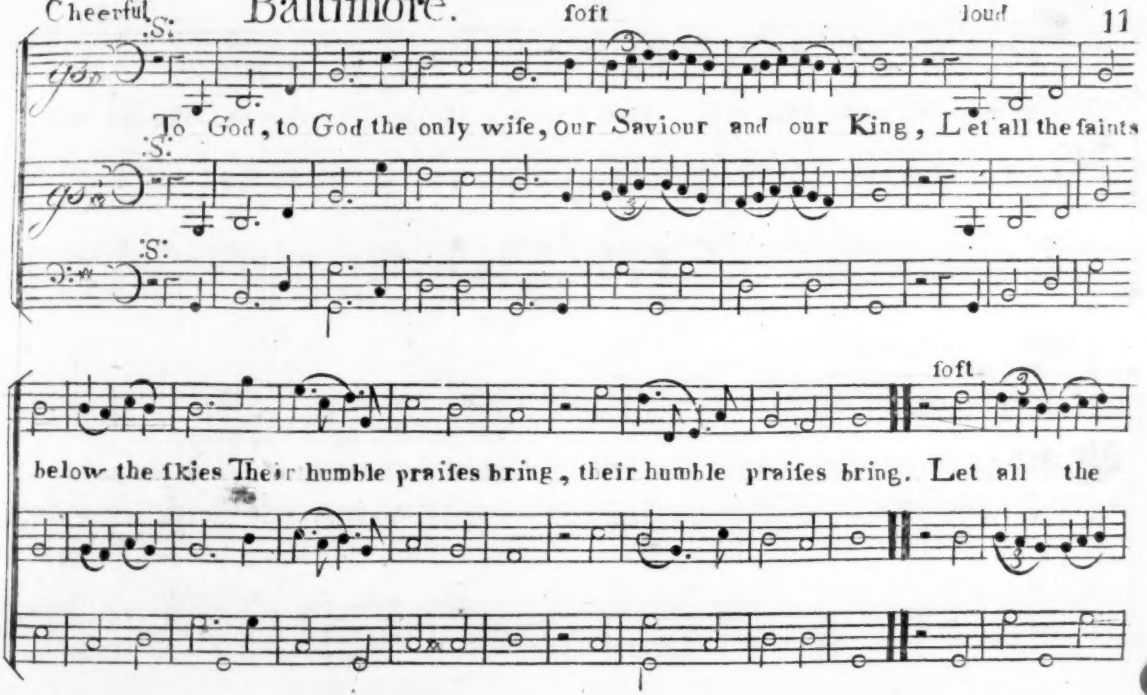

8
Soft
ven-geance and com-paſ-ſion join in their di-vin-eſt forms. Here the whole
loud
De-i-ty is known, Nor dares a crea-ture guefs, Which of the glo-ries bright-eſt

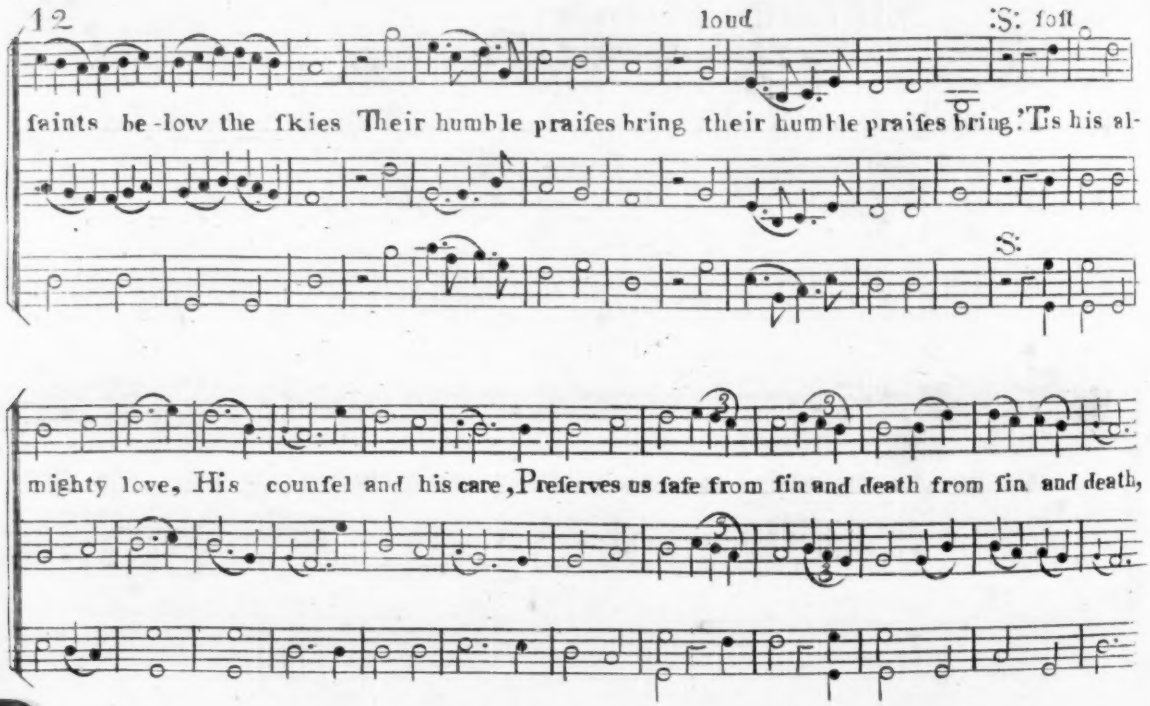

Cheerful
:S:
fhone, The juftice or the grace.
Now the full glo-ries of the Lamb,
:S:
:S:
A--dorn the heav'n-ly plains, Bright fe--raphs learn Im--man-u--els name, and
B

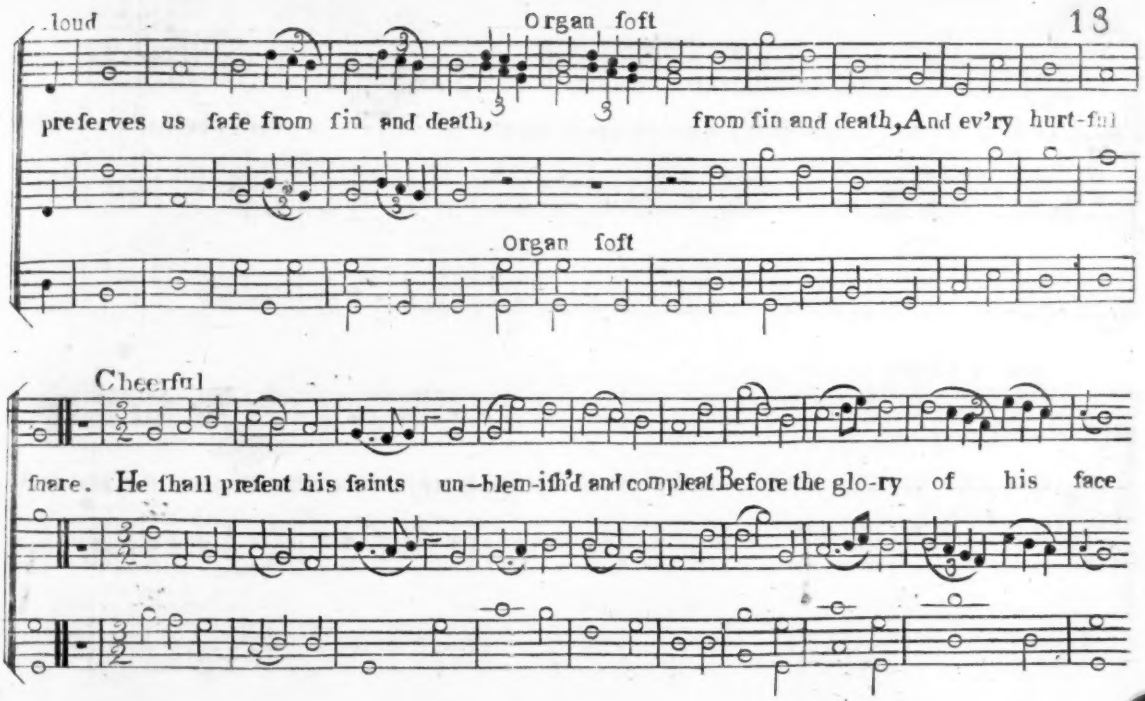

try their choiceft ftrains. O, may I bear fome hum ble part in that im-mor-tal fong.
S. foft repeated loud.
1 2
Won-der and joy fhall tune my heart, and love com-mand my tongue.
S.
1 2
S.
1 2

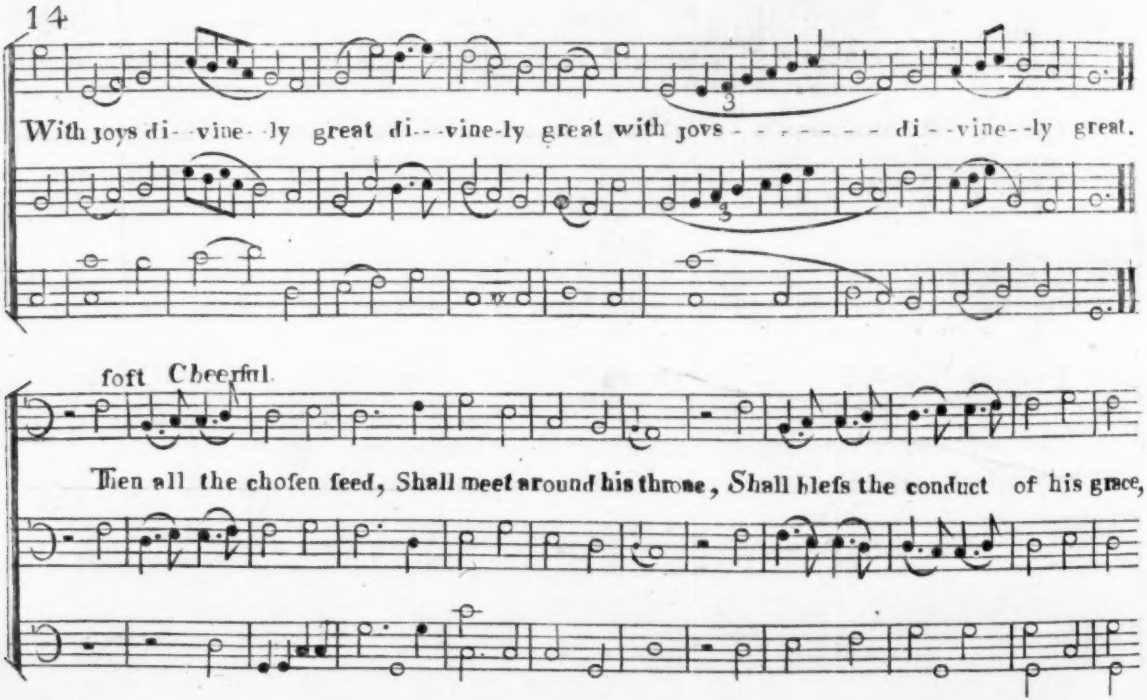
Cheerful

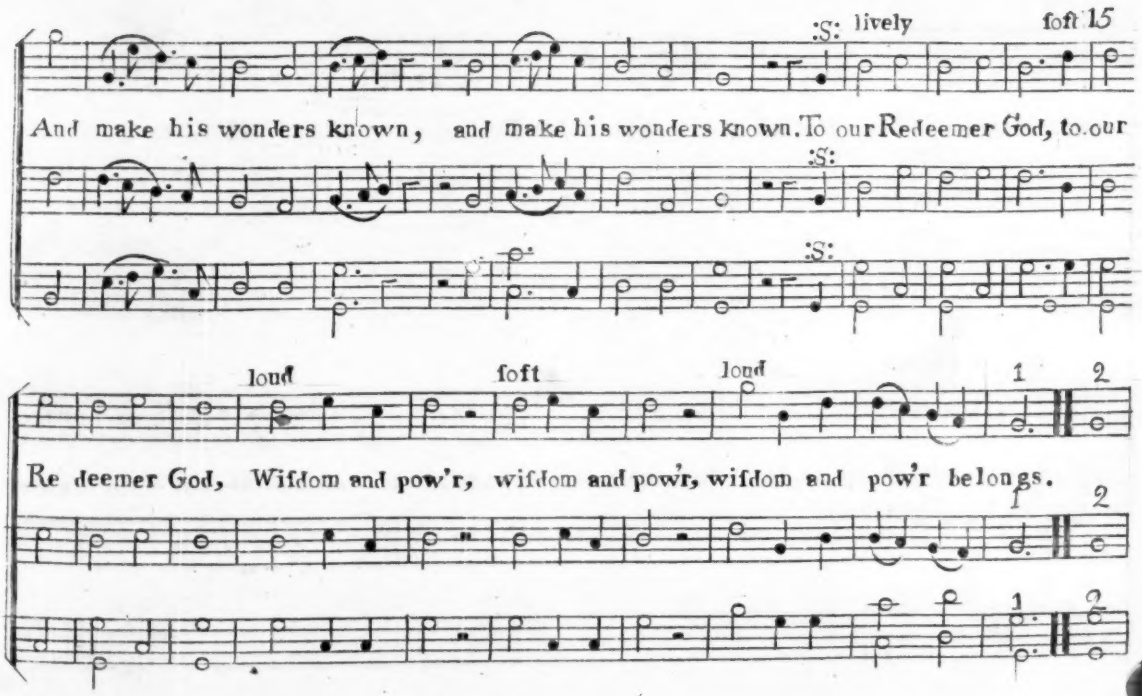
Baltimore.

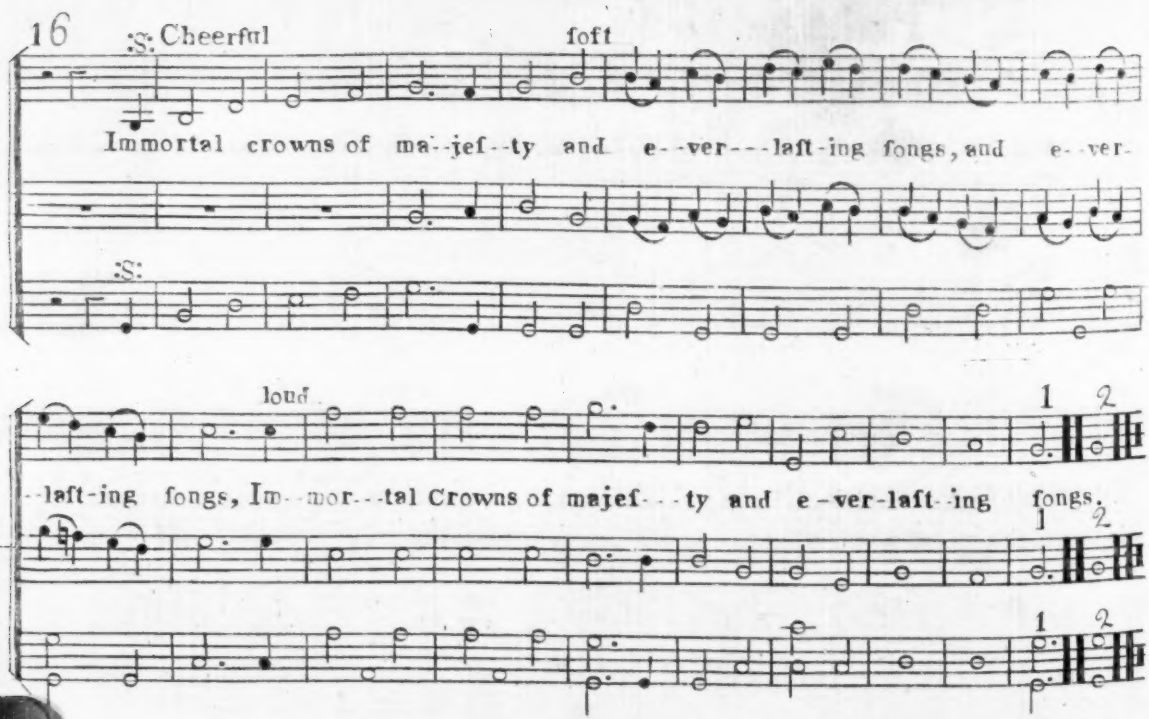


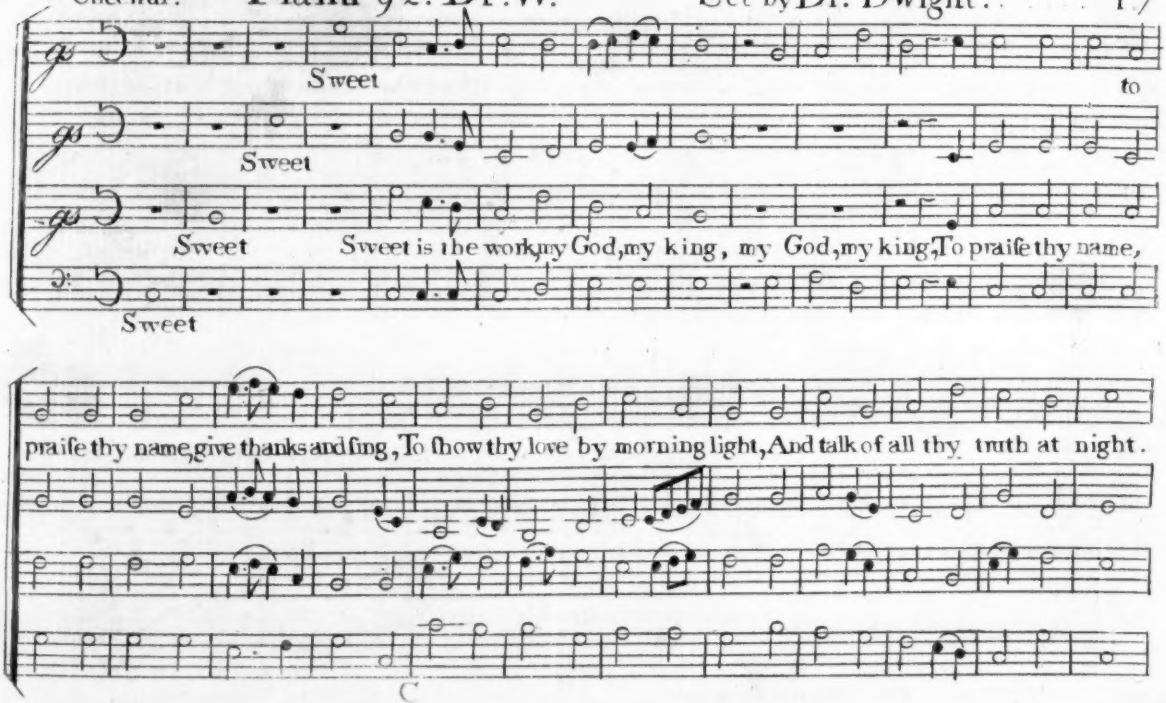

loud
:S: ſoft
faints be-low the ſkies Their humble praiſes bring their humble praiſes bring. 'Tis his al-
:S:
mighty love, His counſel and his care, Preſerves us ſafe from ſin and death from ſin and death,

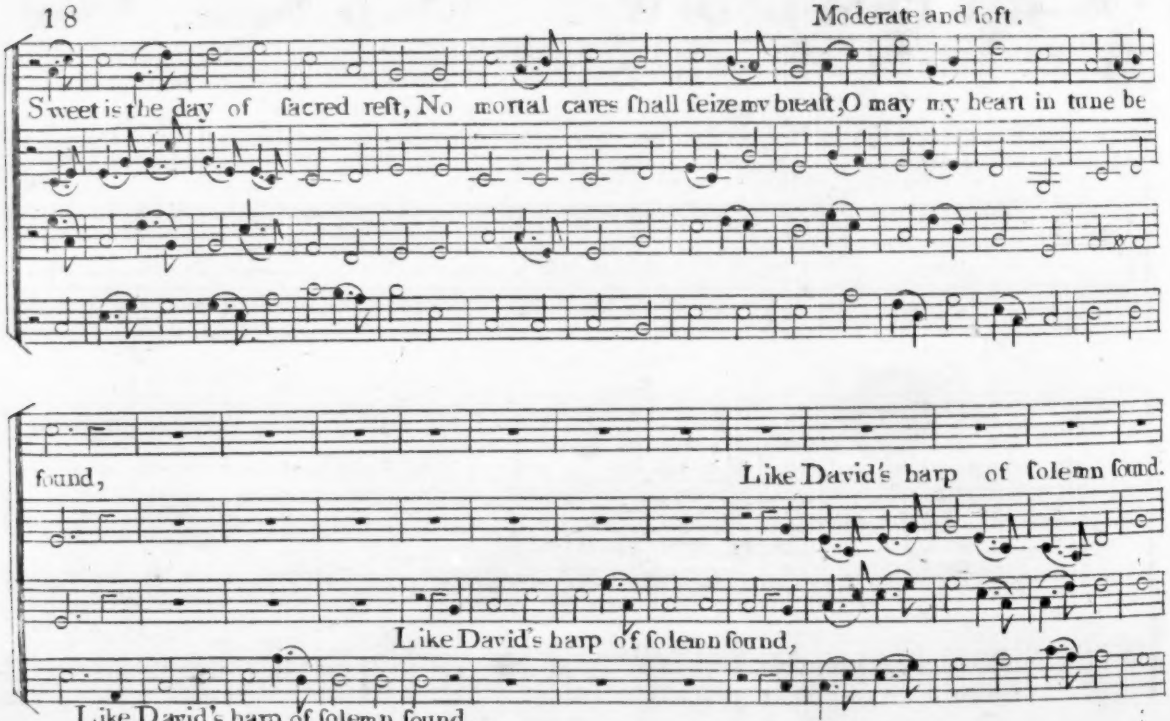

loud
Organ soft
preserves us safe from sin and death, from sin and death, And ev'ry hurt-ful
Organ soft
Cheerful
snare. He shall present his saints un-blem-ish'd and compleat Before the glo-ry of his face

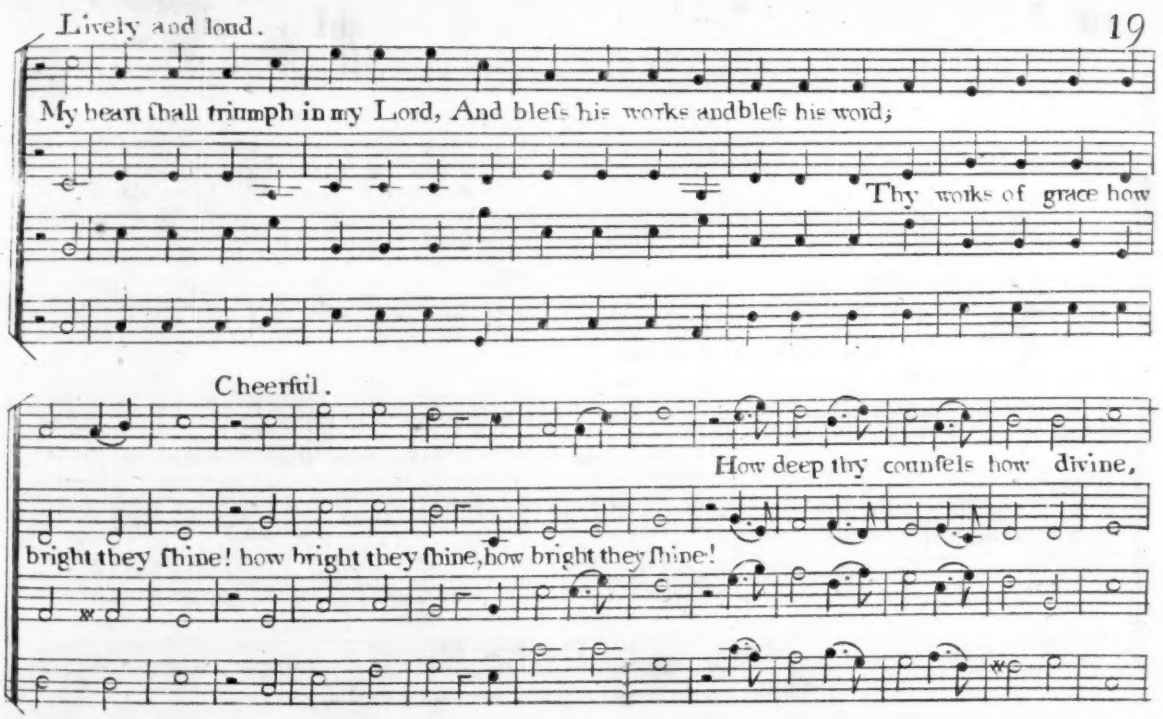

With joys di--vine--ly great di--vine-ly great with joys - - - - - - - di--vine--ly great.
3
3
foft Cheerful.
Then all the chofen feed, Shall meet around his throne, Shall bleſs the conduct of his grace,

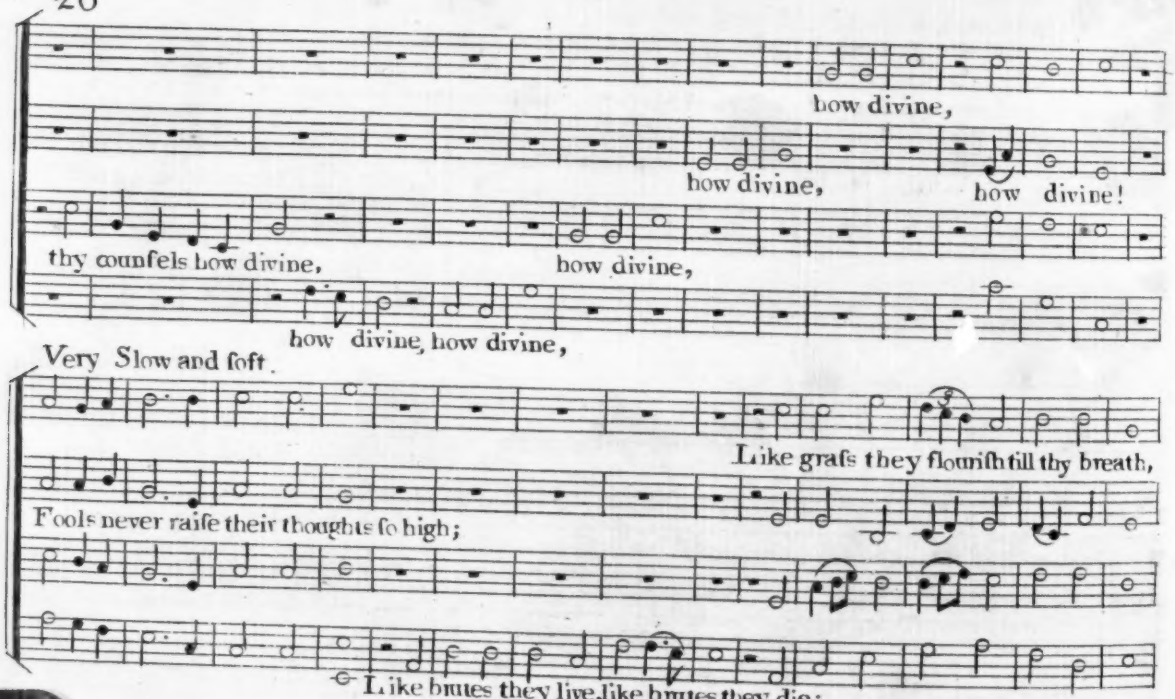

:S: lively
soft
And make his wonders known, and make his wonders known. To our Redeemer God, to our
:S:
:S:
loud
soft
loud
1
2
Re deemer God, Wisdom and pow'r, wisdom and pow'r, wisdom and pow'r belongs.
1
2
1
2

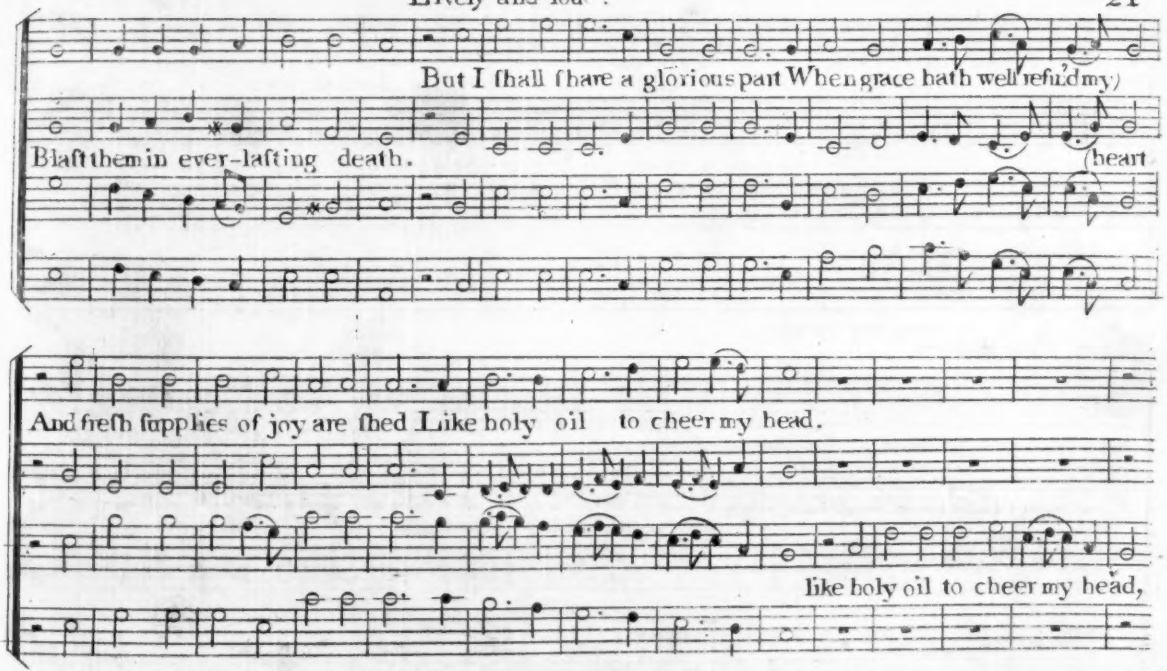

:S: Cheerful
soft
Immortal crowns of ma--jef--ty and e--ver---laſt-ing ſongs, and e--ver-
:S:
loud
1 2
--laſt-ing ſongs, Im--mor---tal Crowns of majeſ---ty and e-ver-laſt-ing ſongs.
1 2
1 2

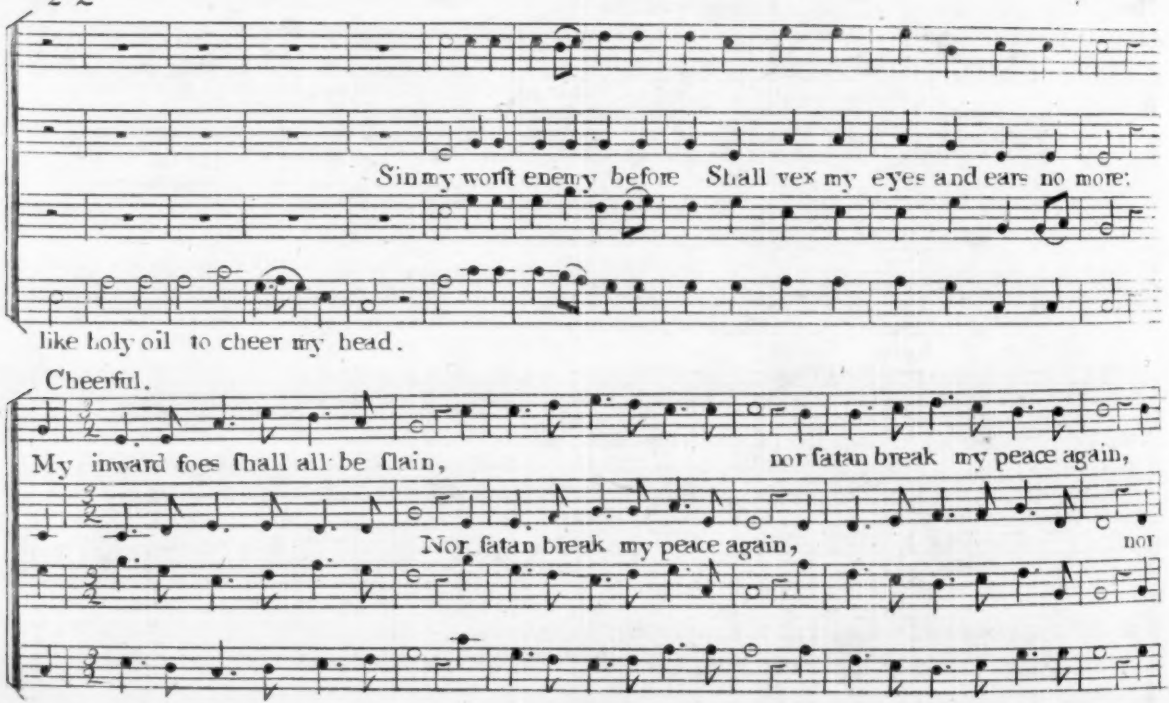

Sweet
to
Sweet
Sweet
Sweet is the work, my God, my king, my God, my king, To praiſe thy name,
Sweet
praiſe thy name, give thanks and ſing, To ſhow thy love by morning light, And talk of all thy truth at night.

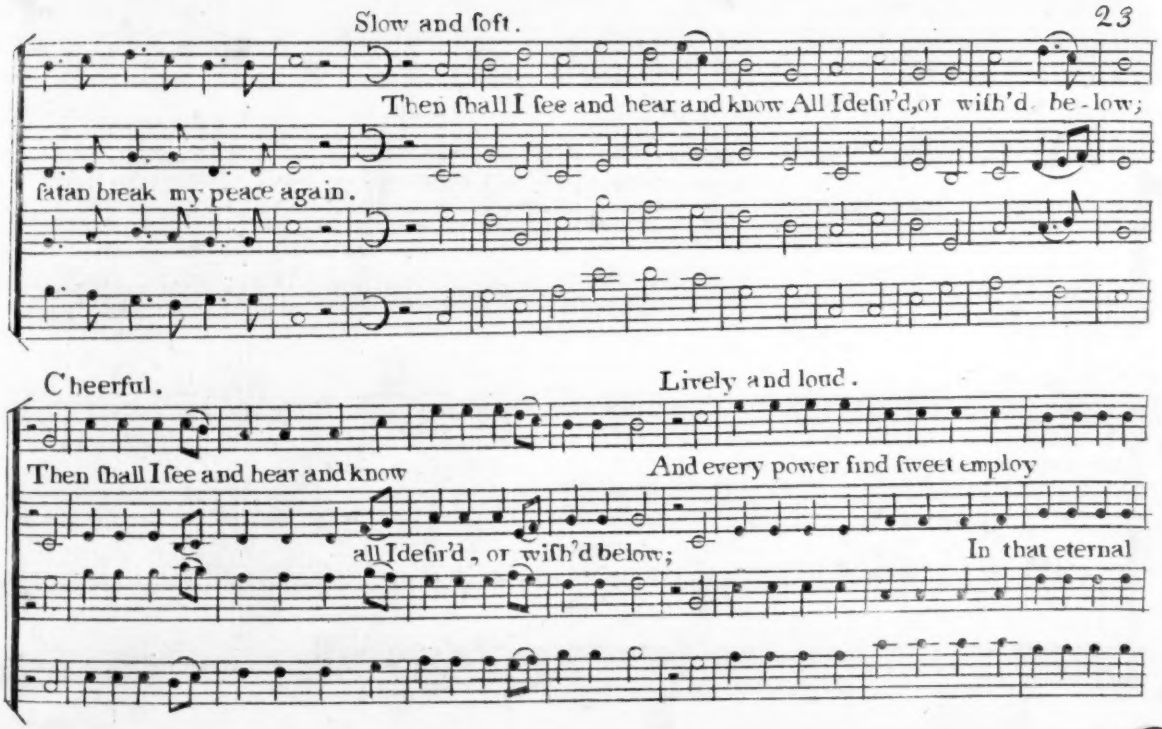

Moderate and ſoft.
Sweet is the day of ſacred reſt, No mortal cares ſhall ſeize my breaſt, O may my heart in tune be
found,
Like David's harp of ſolemn ſound.
Like David's harp of ſolemn ſound,
Like David's harp of ſolemn ſound,

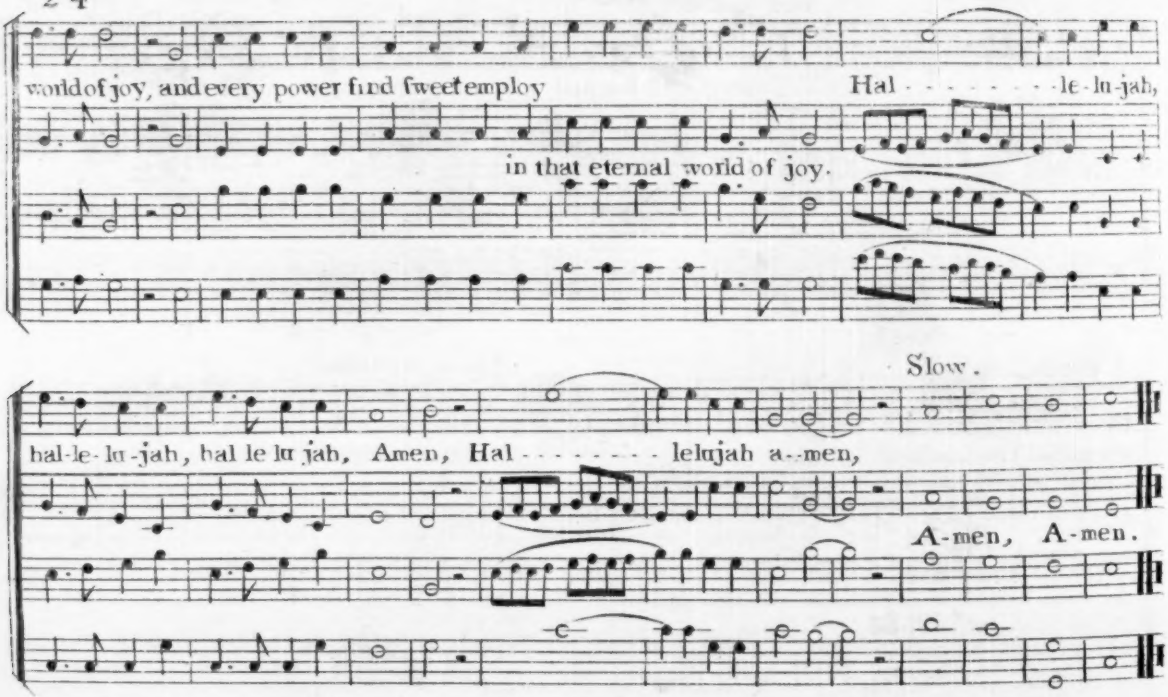

Lively and loud.
My heart ſhall triumph in my Lord, And bleſs his works and bleſs his word;
Thy works of grace how
Cheerful.
How deep thy counſels how divine,
bright they ſhine! how bright they ſhine, how bright they ſhine!


how divine,
how divine,
how divine!
thy counfels how divine,
how divine,
how divine, how divine,
Very Slow and foft.
Like graſs they flouriſh till thy breath,
Fools never raiſe their thoughts ſo high;
Like brutes they live, like brutes they die;

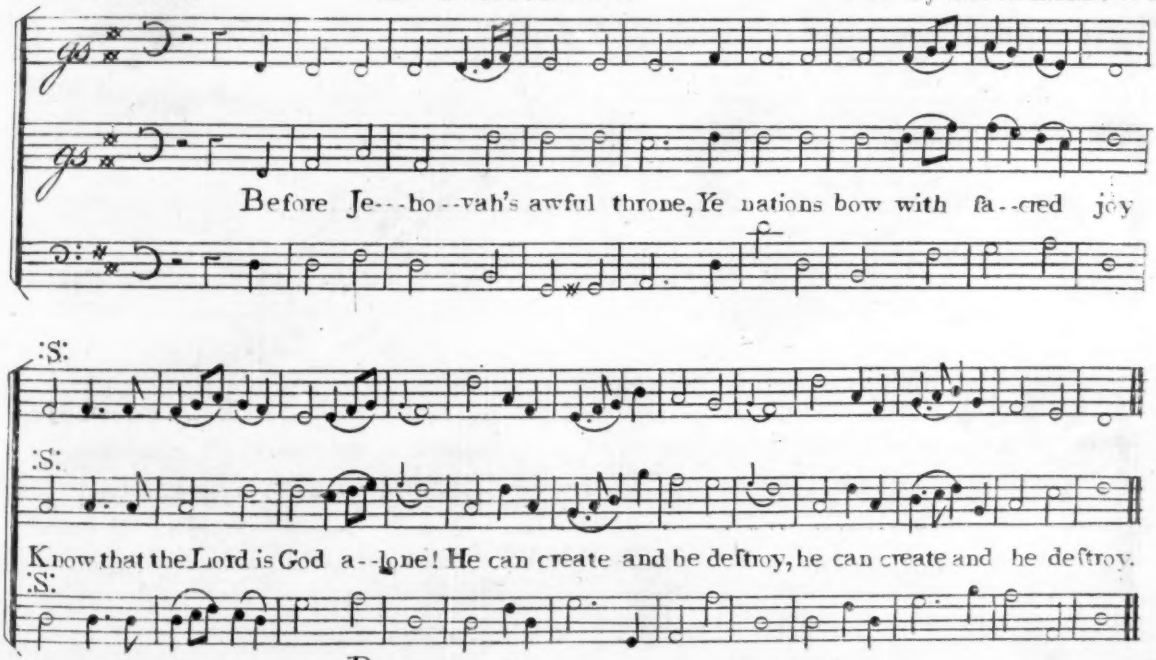

But I ſhall ſhare a glorious part When grace hath well refin'd my
Blaſt them in ever-laſting death.
heart
And freſh ſupplies of joy are ſhed Like holy oil to cheer my head.
like holy oil to cheer my head,


Sin my worſt enemy before Shall vex my eyes and ears no more:
like holy oil to cheer my head.
Cheerful.
My inward foes ſhall all be ſlain,
nor ſatan break my peace again,
Nor ſatan break my peace again,
nor

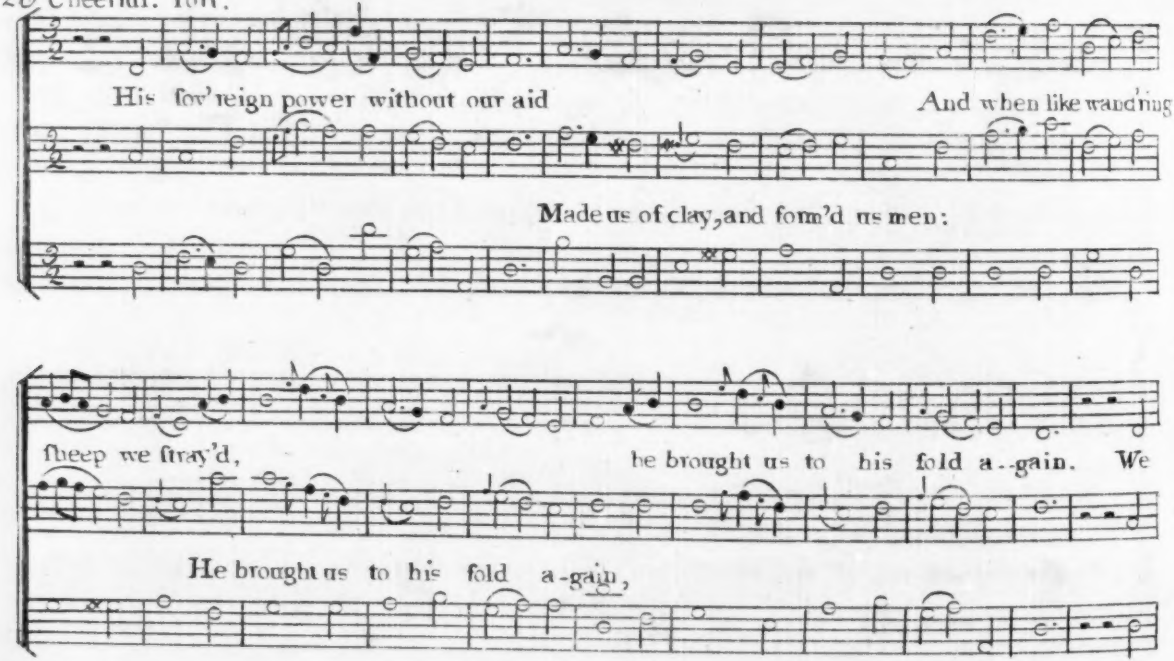

Slow and ſoft.
Then ſhall I ſee and hear and know All I deſir'd, or wiſh'd be-low;
ſatan break my peace again.
Cheerful.
Lively and loud.
Then ſhall I ſee and hear and know
And every power find ſweet employ
all I deſir'd, or wiſh'd below;
In that eternal

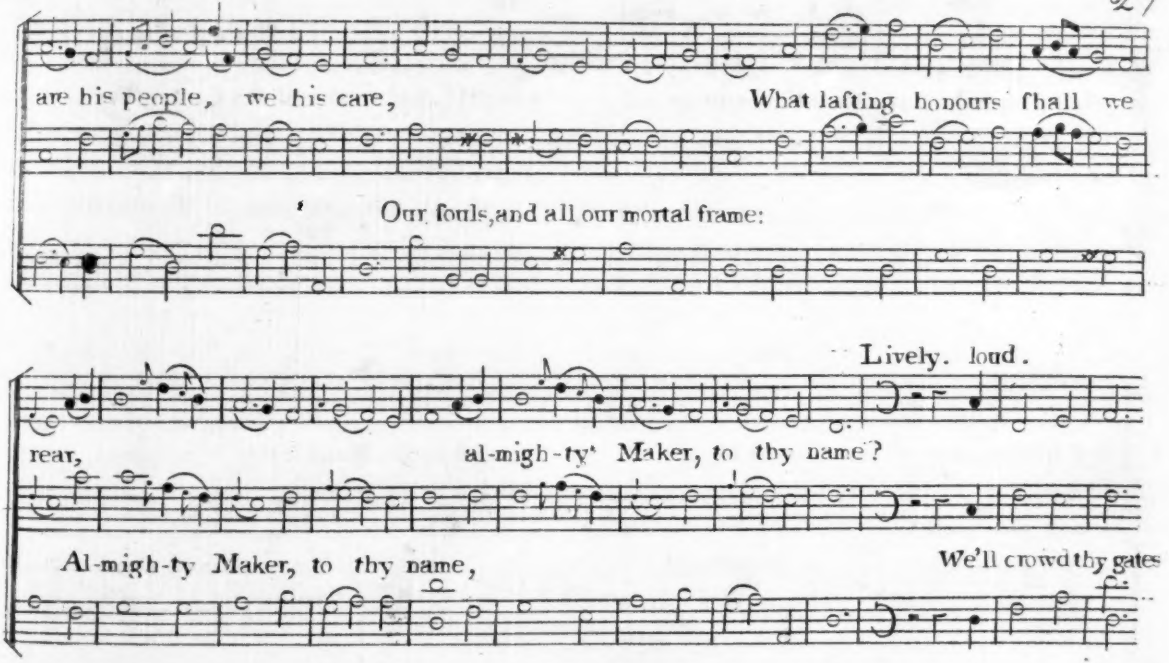

world of joy, and every power find sweet employ
Hal - - - - - - - - le-lu-jah,
in that eternal world of joy.
Slow.
hal-le-lu-jah, hal le lu jah, Amen, Hal - - - - - - - - lelujah a--men,
A-men, A-men.

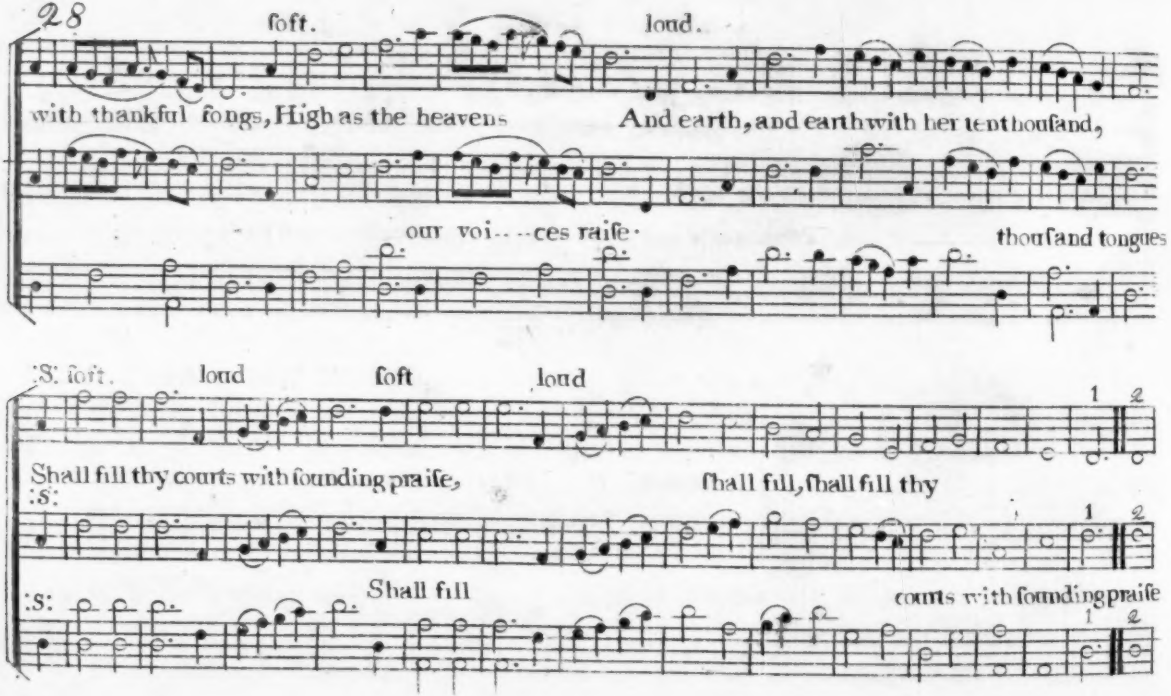
Moderate. # Denmark. Set by Mr. Madan. 25

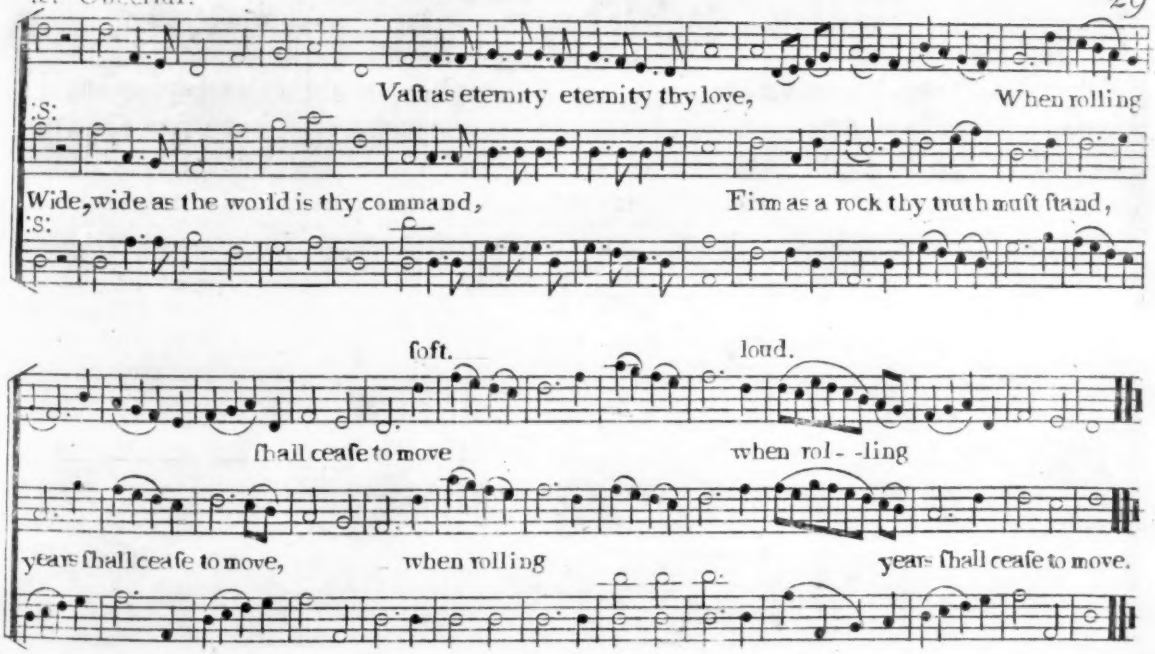


Cheerful. ſoft.




are his people, we his care,
What lafting honours fhall we
Our fouls, and all our mortal frame:
Lively. loud.
rear,
al-migh-ty Maker, to thy name?
Al-migh-ty Maker, to thy name,
We'll crowd thy gates

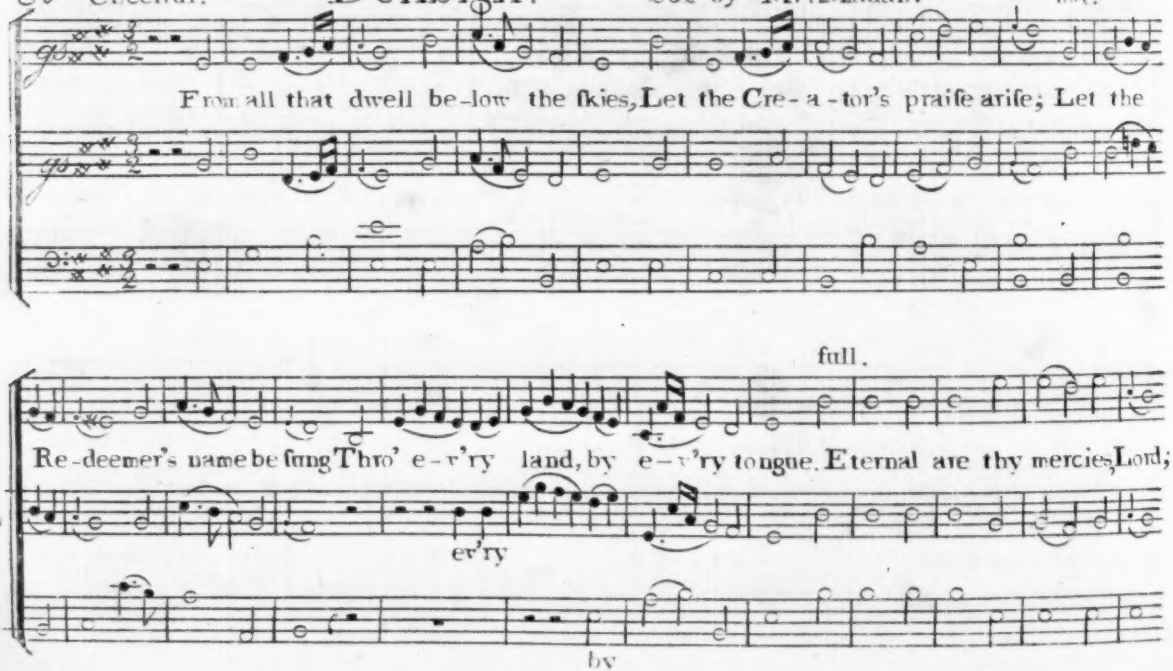

ſoft.
loud.
with thankful ſongs, High as the heavens
And earth, and earth with her ten thouſand,
our voi---ces raiſe·
thouſand tongues
:S: ſoft.
loud
ſoft
loud
1
2
Shall fill thy courts with ſounding praiſe,
ſhall fill, ſhall fill thy
:S:
1
2
:S:
Shall fill
courts with ſounding praiſe
1
2

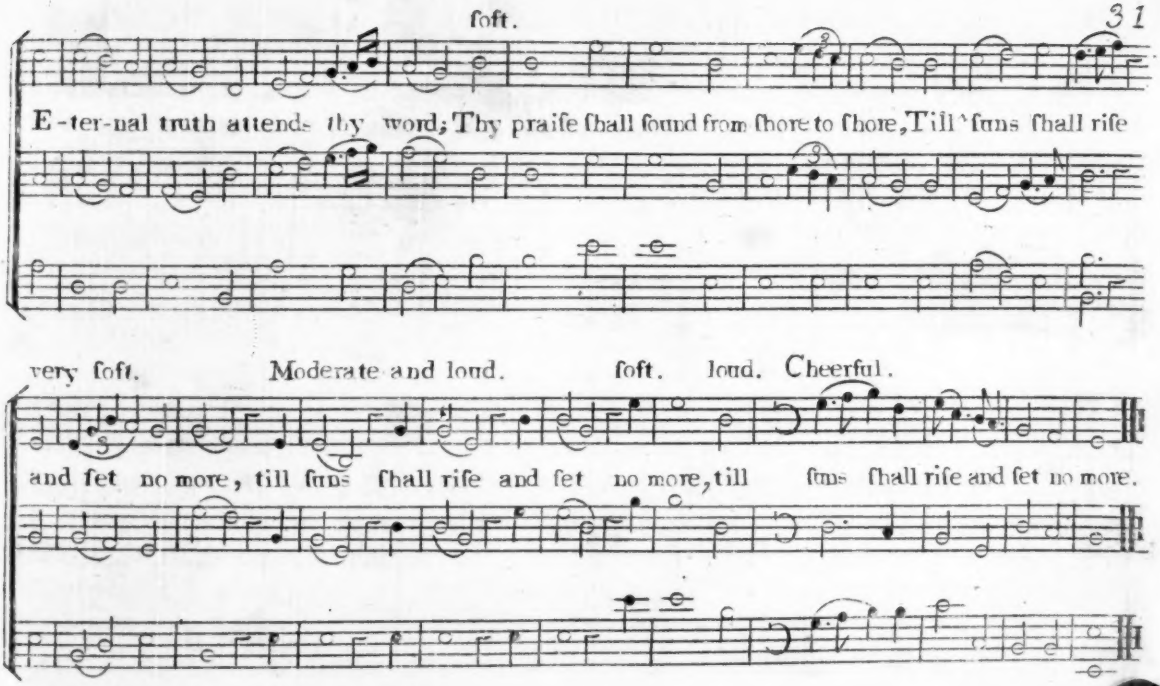

Vaſt as eternity eternity thy love, When rolling
:S:
Wide, wide as the world is thy command, Firm as a rock thy truth muſt ſtand,
:S:
ſoft. loud.
ſhall ceaſe to move when rol- -ling
years ſhall ceaſe to move, when rolling years ſhall ceaſe to move.

Cheerful.

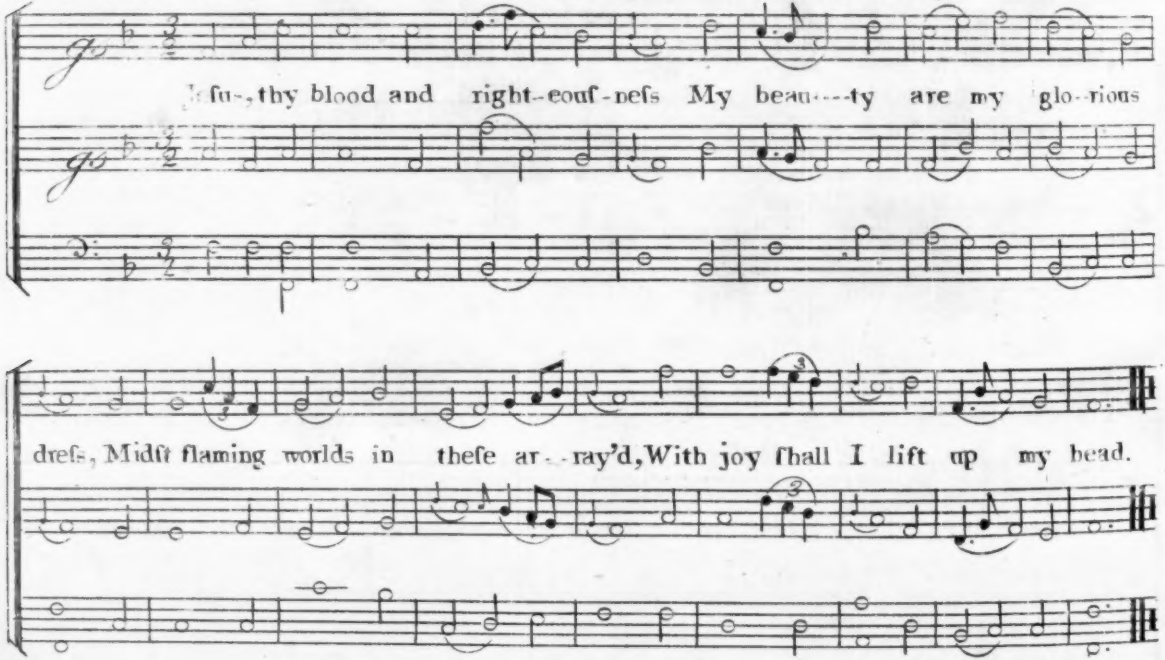
Denbigh.

Set by Mr. Madan.



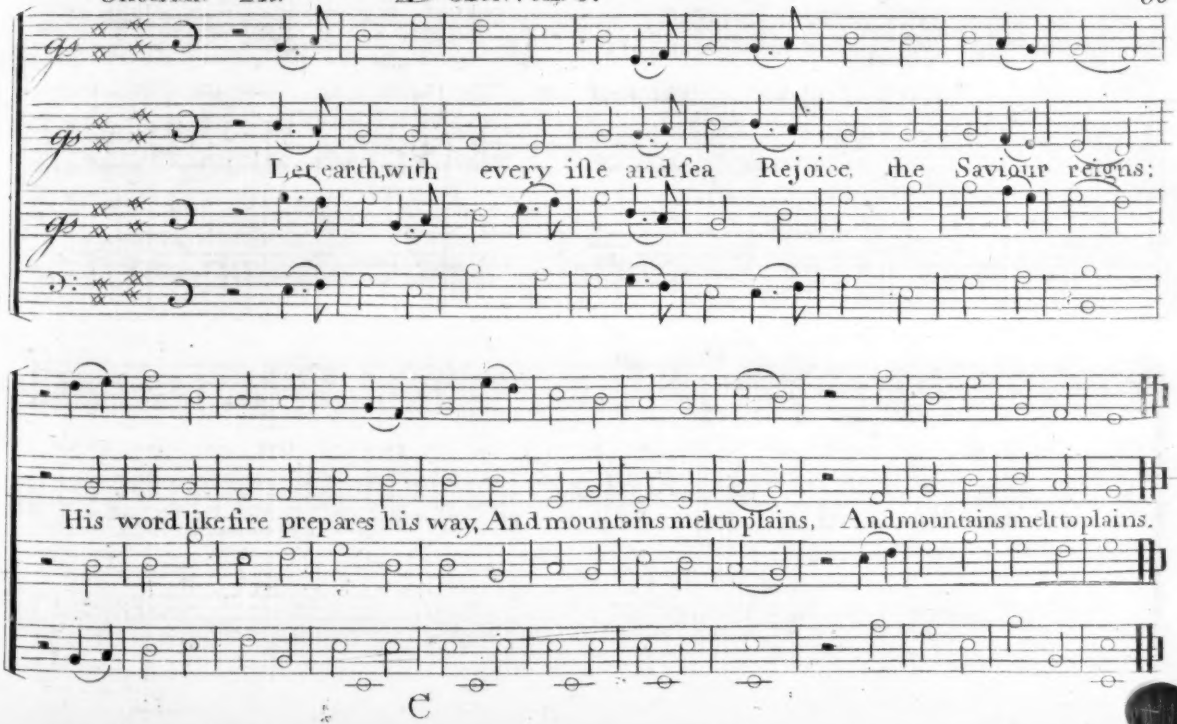

ſoft.
E-ter-nal truth attends thy word; Thy praiſe ſhall ſound from ſhore to ſhore, Till ſuns ſhall riſe
very ſoft.
Moderate and loud.
ſoft.
loud.
Cheerful.
and ſet no more, till ſuns ſhall riſe and ſet no more, till ſuns ſhall riſe and ſet no more.

32 Cherful. # Leeds. Set by Mr. Madan.



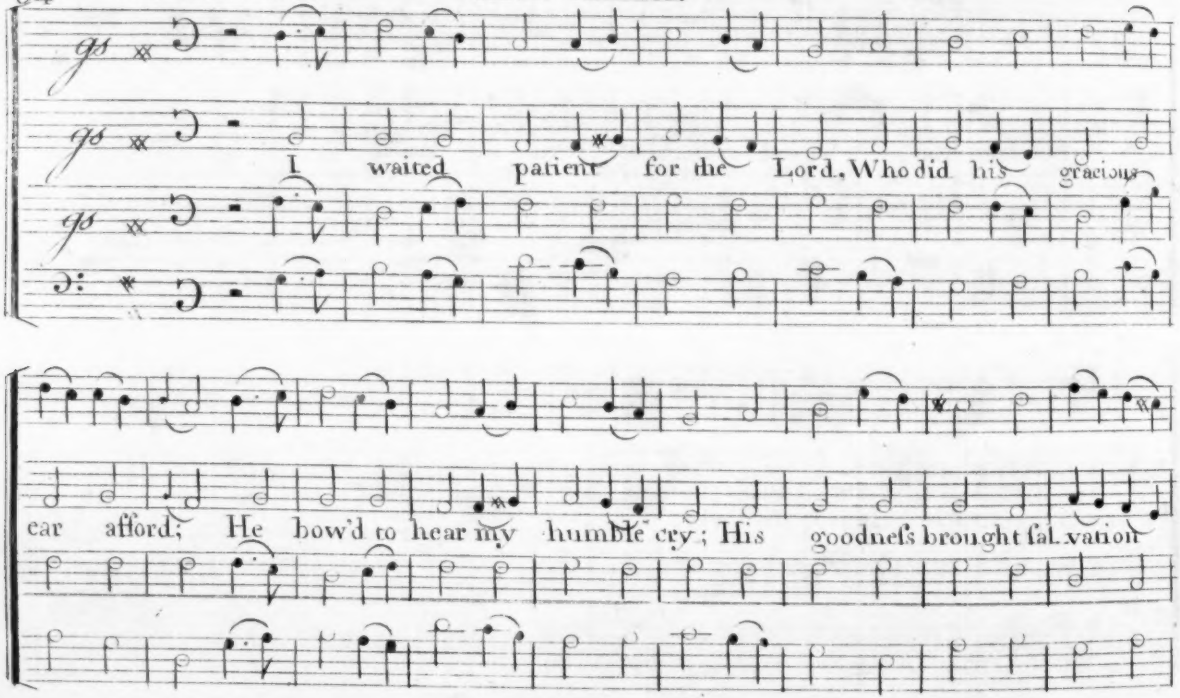
Cheerful *Air*

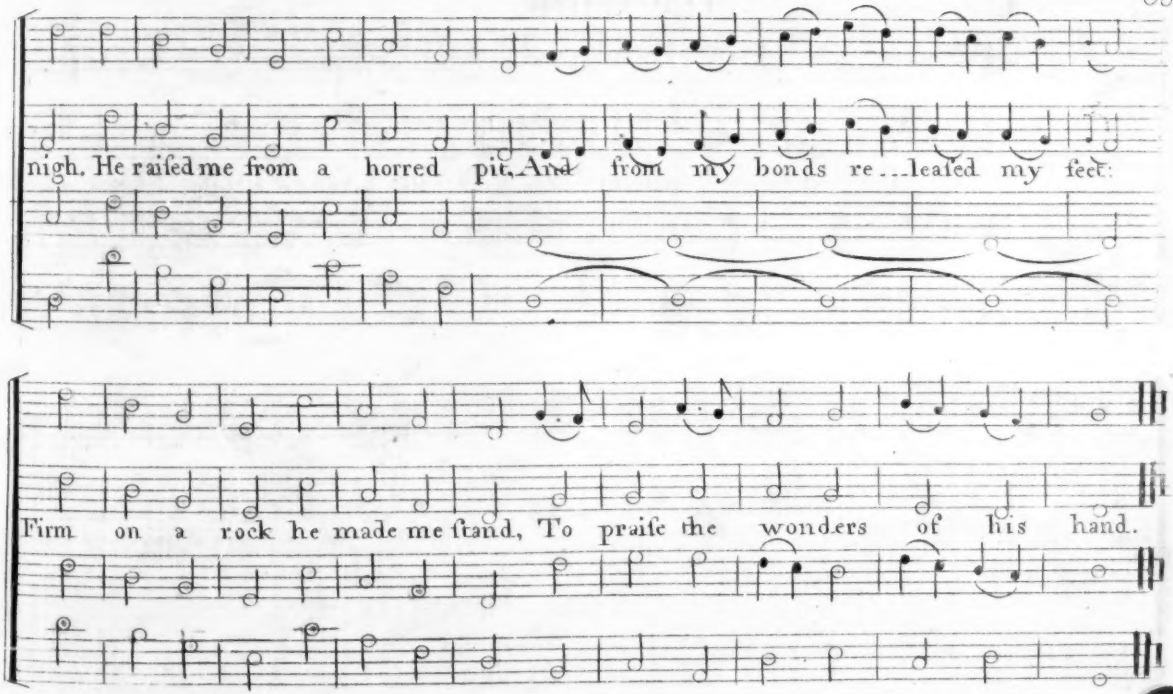
Delaware.



Moderate. *Air.*

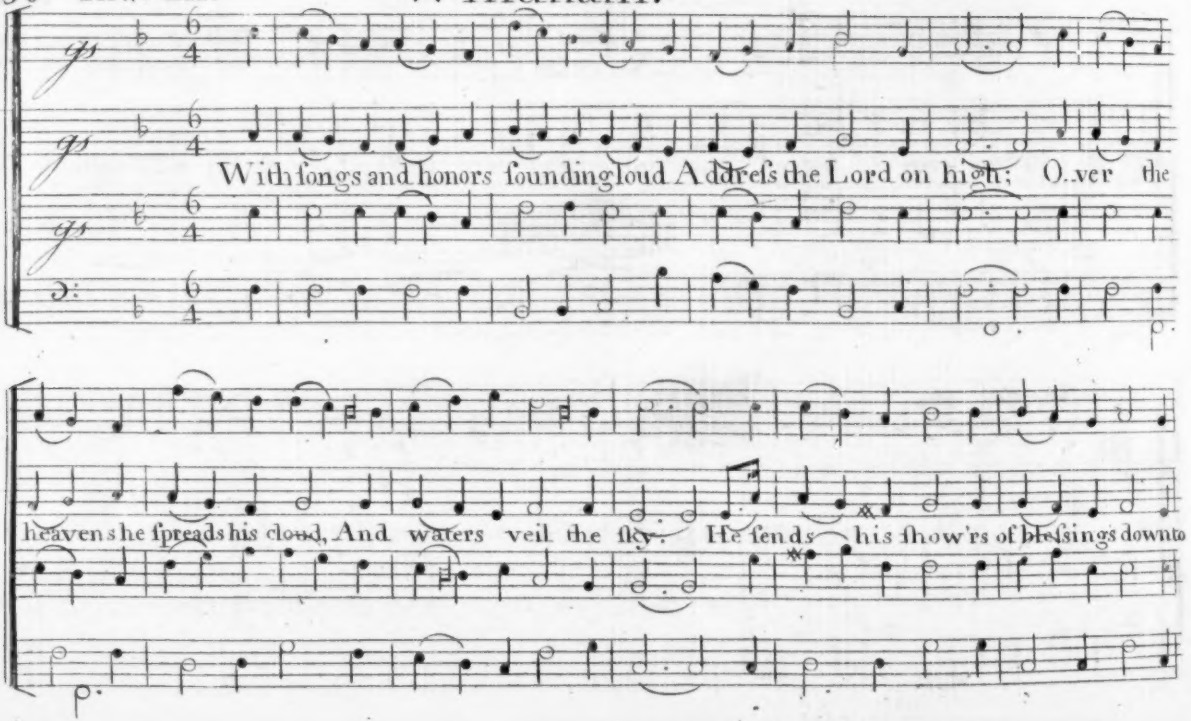
Haverhill.

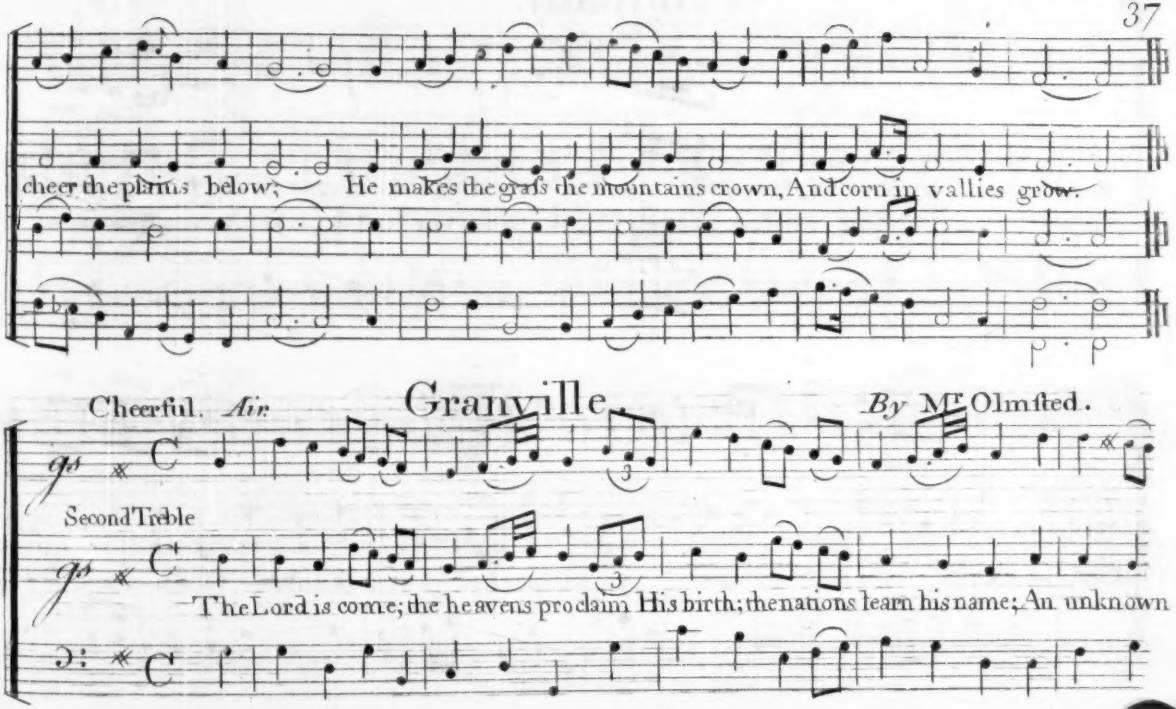


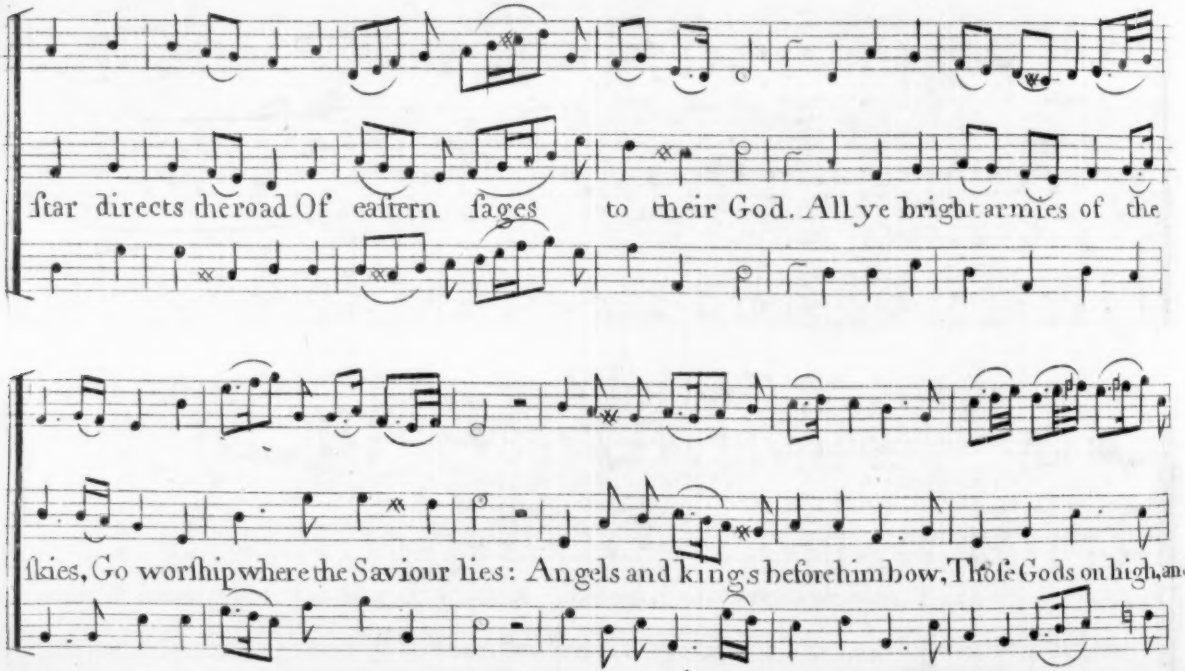

nigh. He raiſed me from a horred pit, And from my bonds re...leaſed my feet.
Firm on a rock he made me ſtand, To praiſe the wonders of his hand.

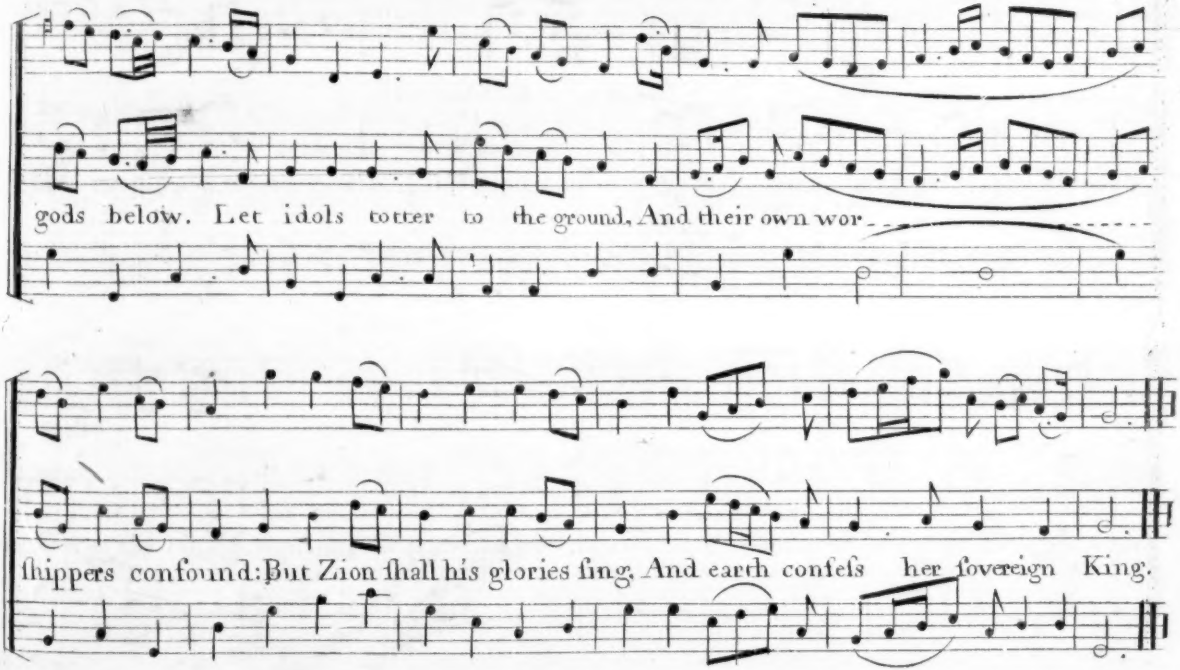
Slow. *Air.*

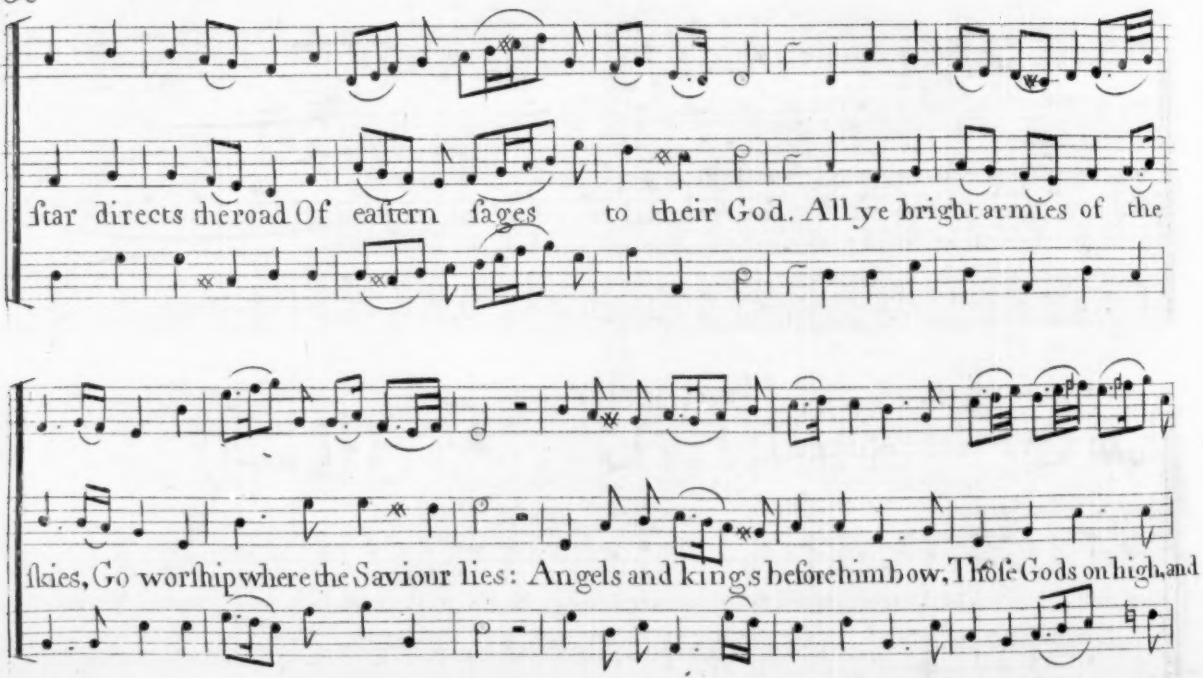
Windham.

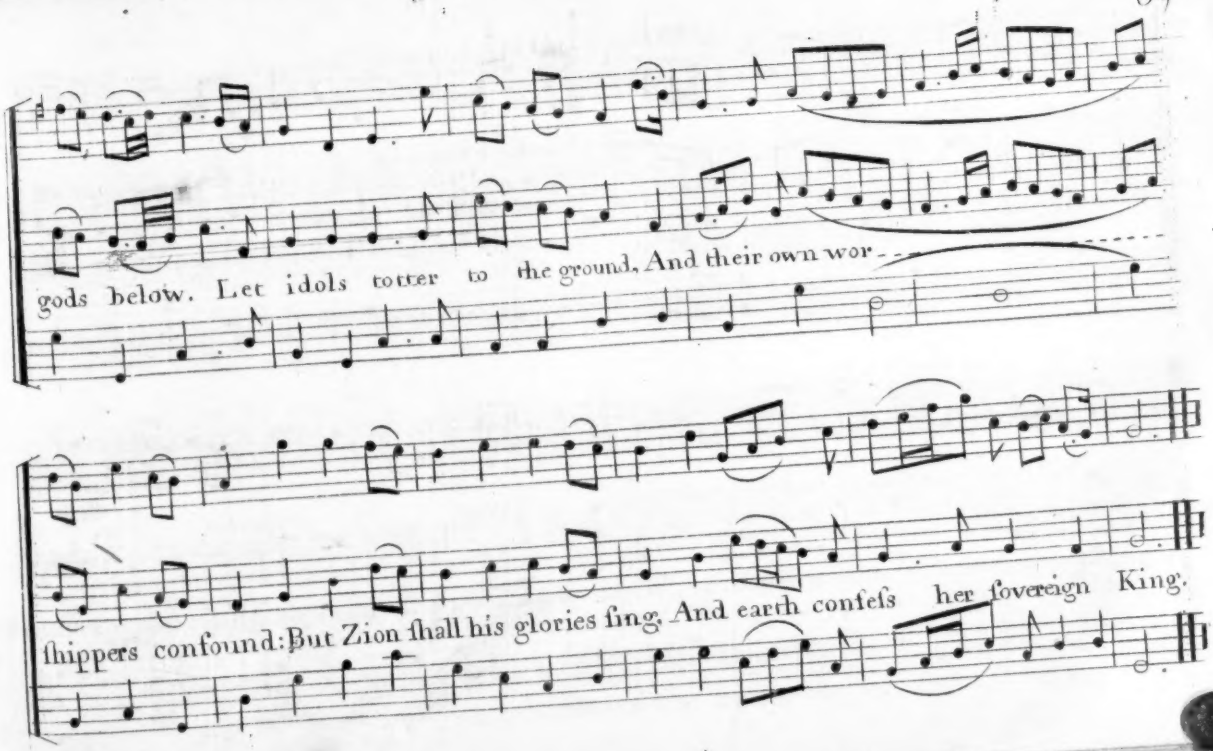



cheer the plains below; He makes the grass the mountains crown, And corn in vallies grow.
Cheerful. Air.
Granville.
By Mr Olmsted.
Second Treble
The Lord is come; the heavens proclaim His birth; the nations learn his name; An unknown


ſtar directs the road Of eaſtern ſages to their God. All ye bright armies of the
ſkies, Go worſhip where the Saviour lies: Angels and kings before him bow, Thoſe Gods on high, and

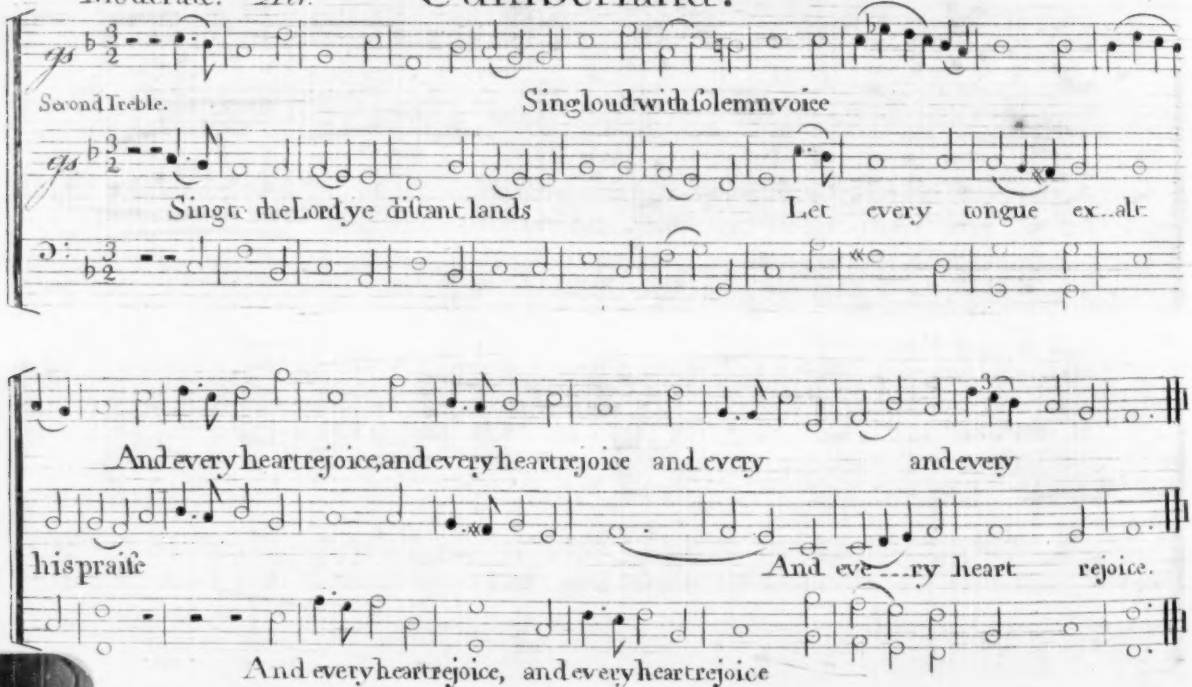

gods below. Let idols totter to the ground, And their own wor-
shippers confound: But Zion shall his glories sing, And earth confess her sovereign King.


ſtar directs the road Of eaſtern ſages to their God. All ye bright armies of the
ſkies, Go worſhip where the Saviour lies: Angels and kings before him bow, Thoſe Gods on high, and


gods below. Let idols totter to the ground, And their own wor-
shippers confound: But Zion shall his glories sing, And earth confess her sovereign King.

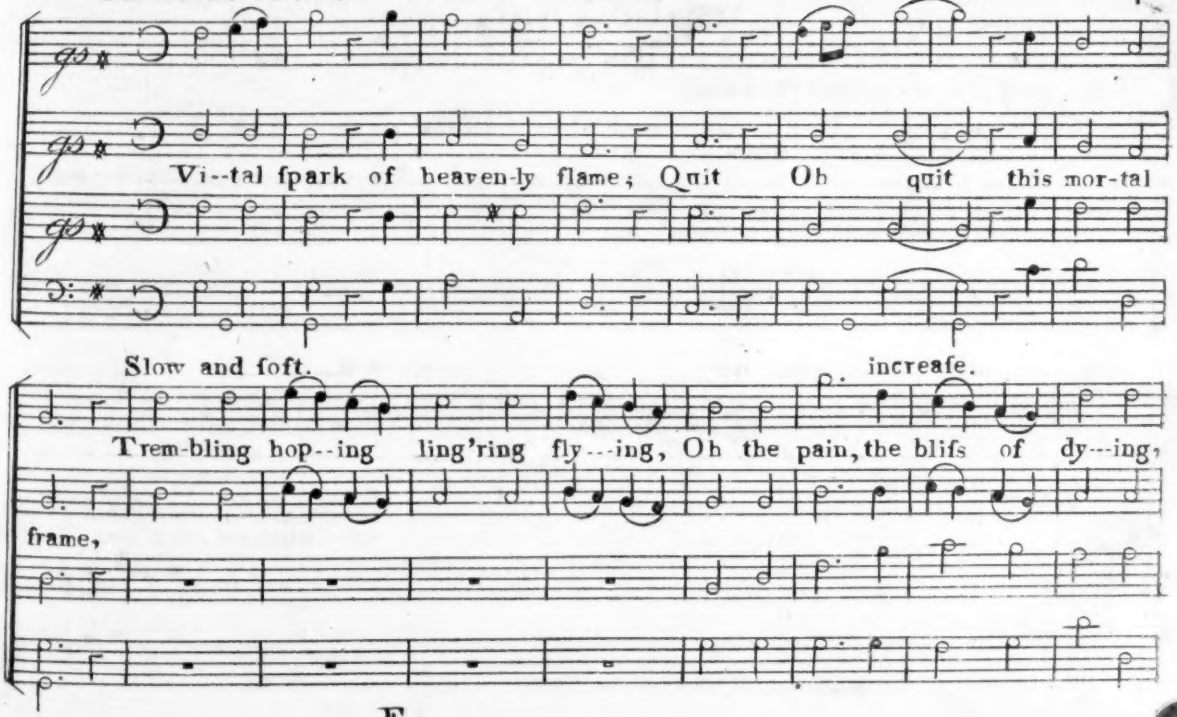
Moderate. *Air.*

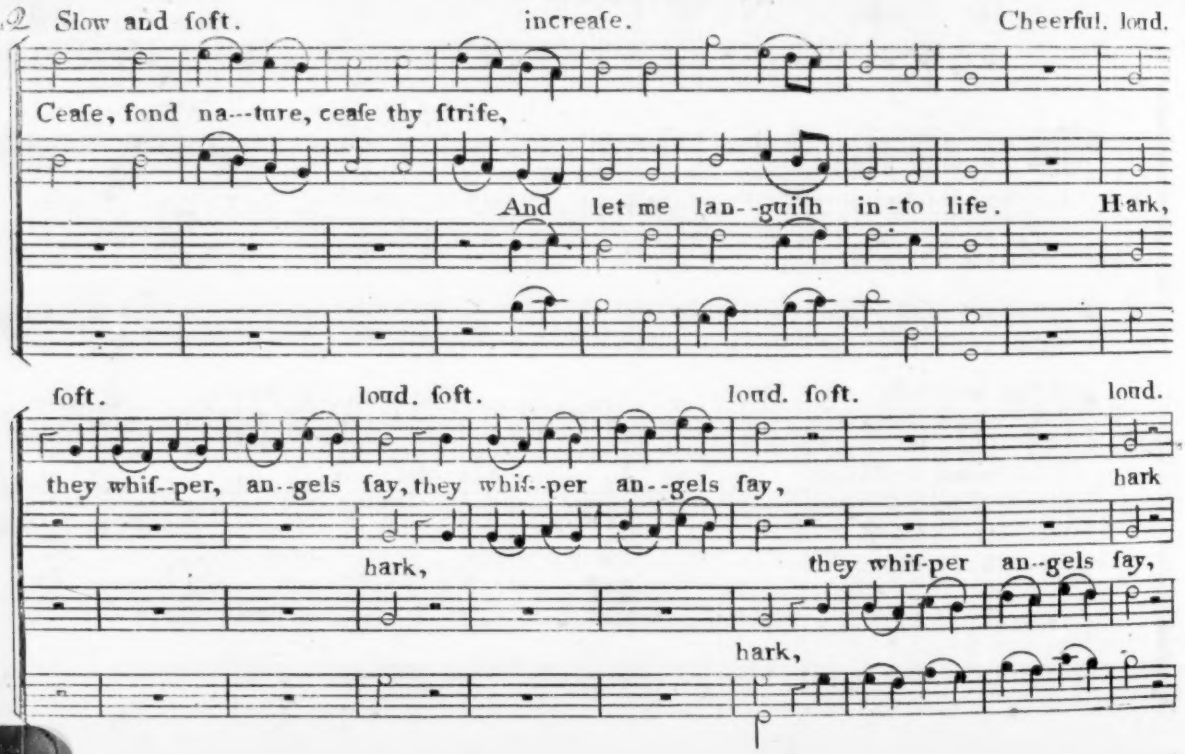
Cumberland.

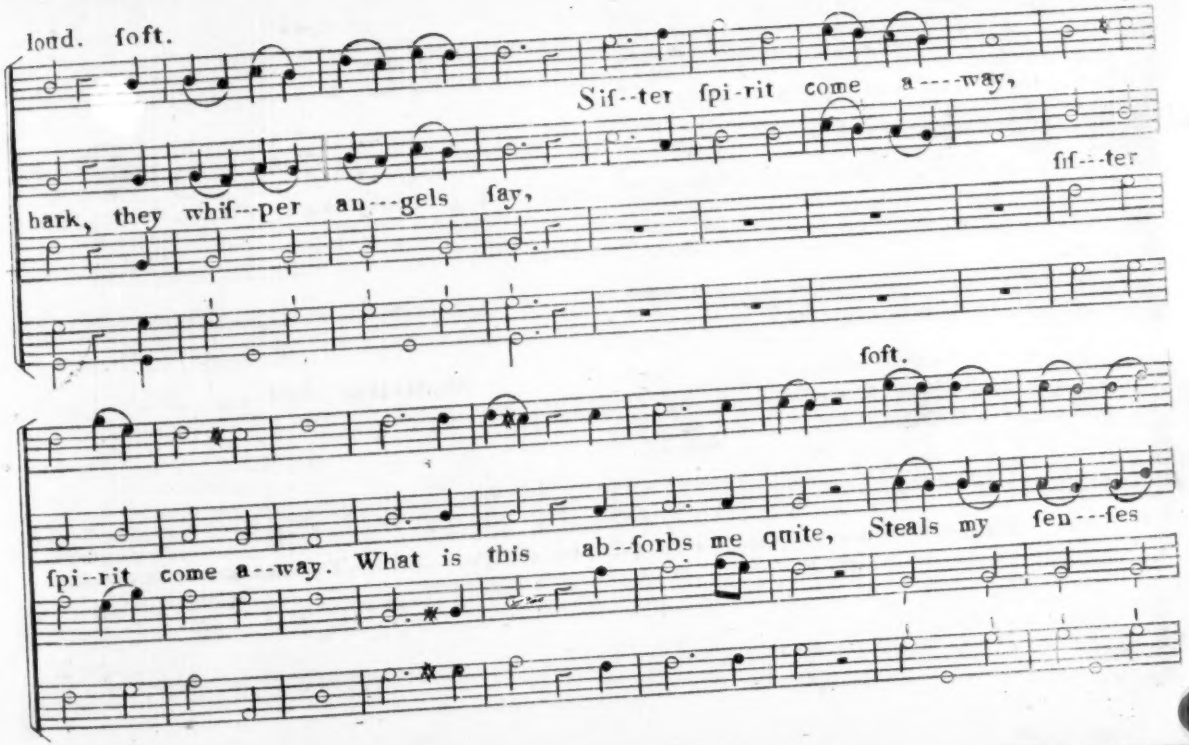


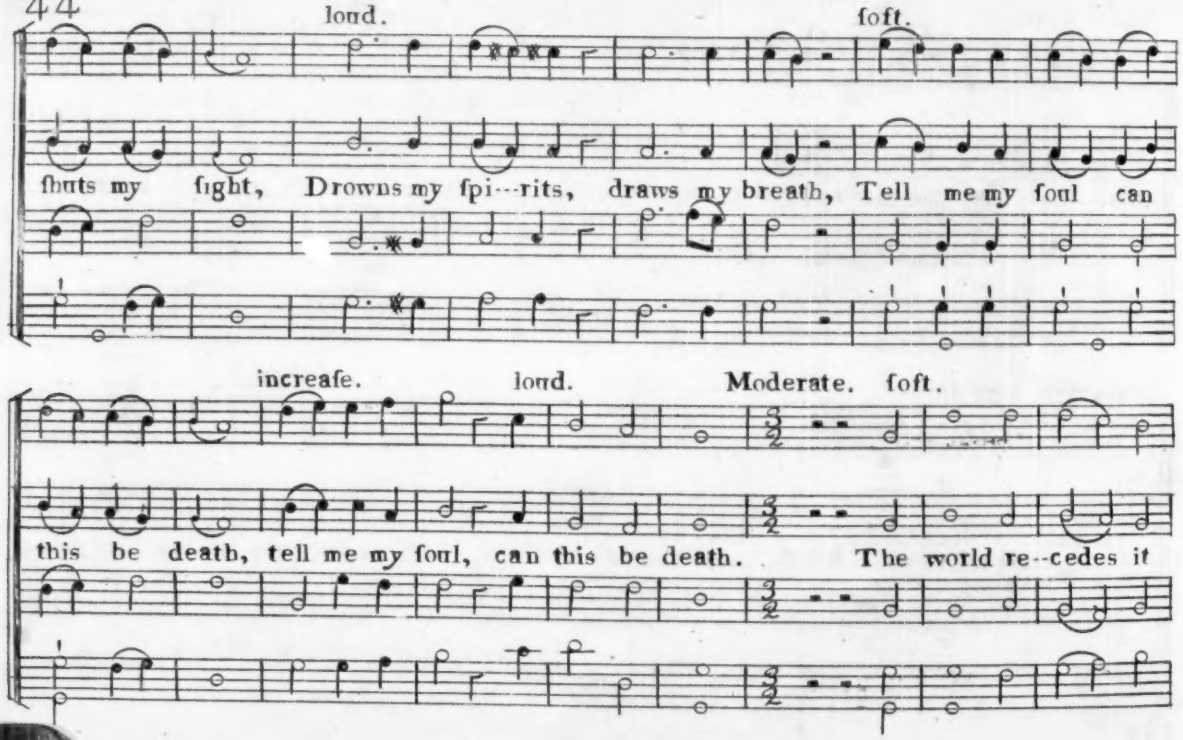
Moderate. *Air.*

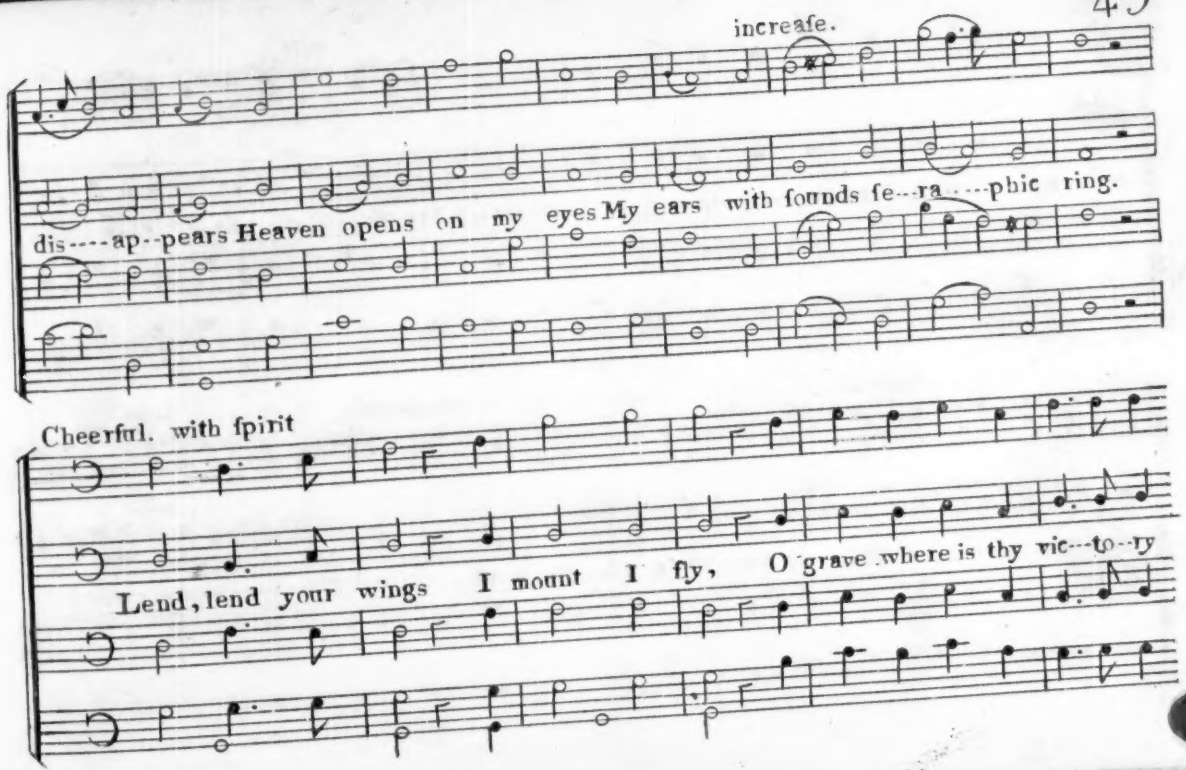
New York.

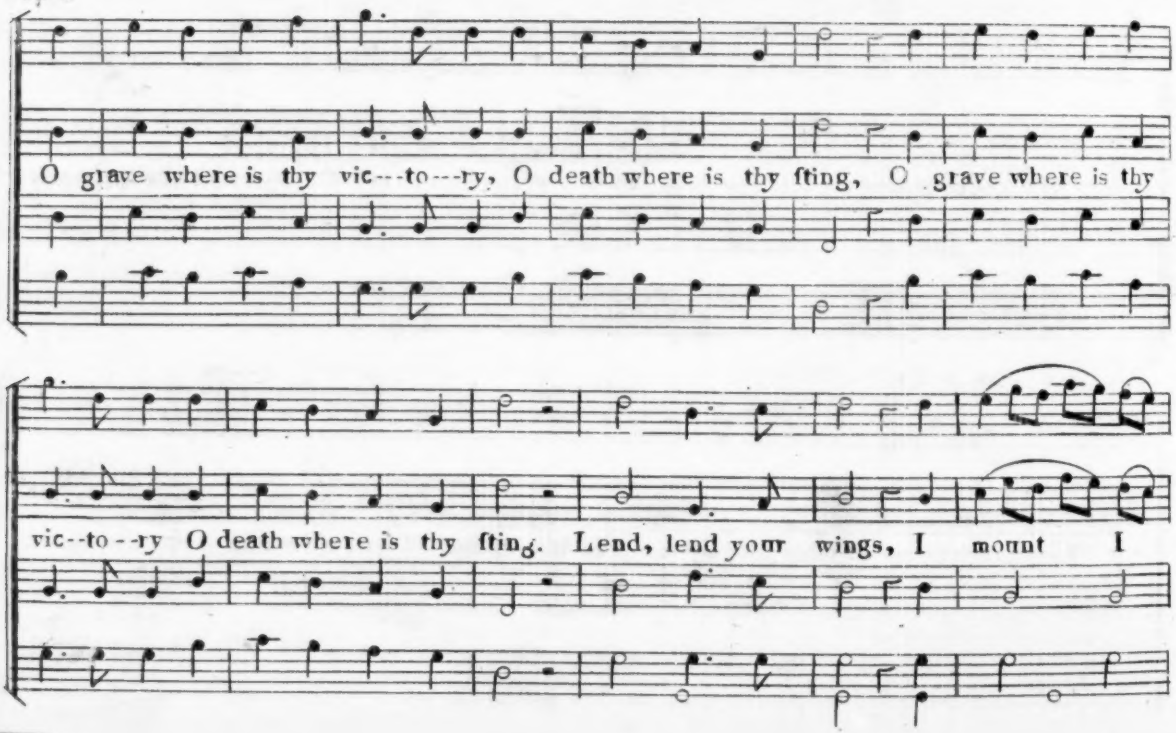


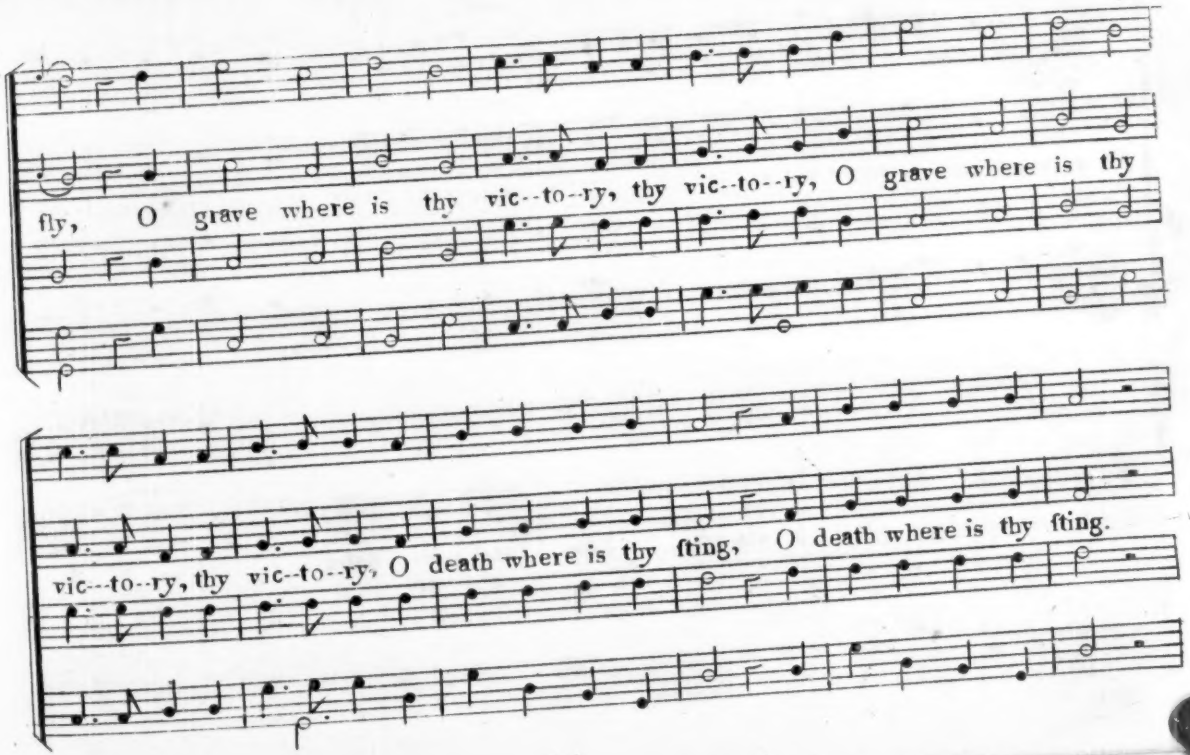

Slow and ſoft.
increaſe.
Cheerful. loud.
Ceaſe, fond na---ture, ceaſe thy ſtrife,
And let me lan--guiſh in-to life.
Hark,
ſoft.
loud. ſoft.
loud. ſoft.
loud.
they whiſ--per, an--gels ſay, they whiſ--per an--gels ſay,
hark
hark,
they whiſ-per an--gels ſay,
hark,

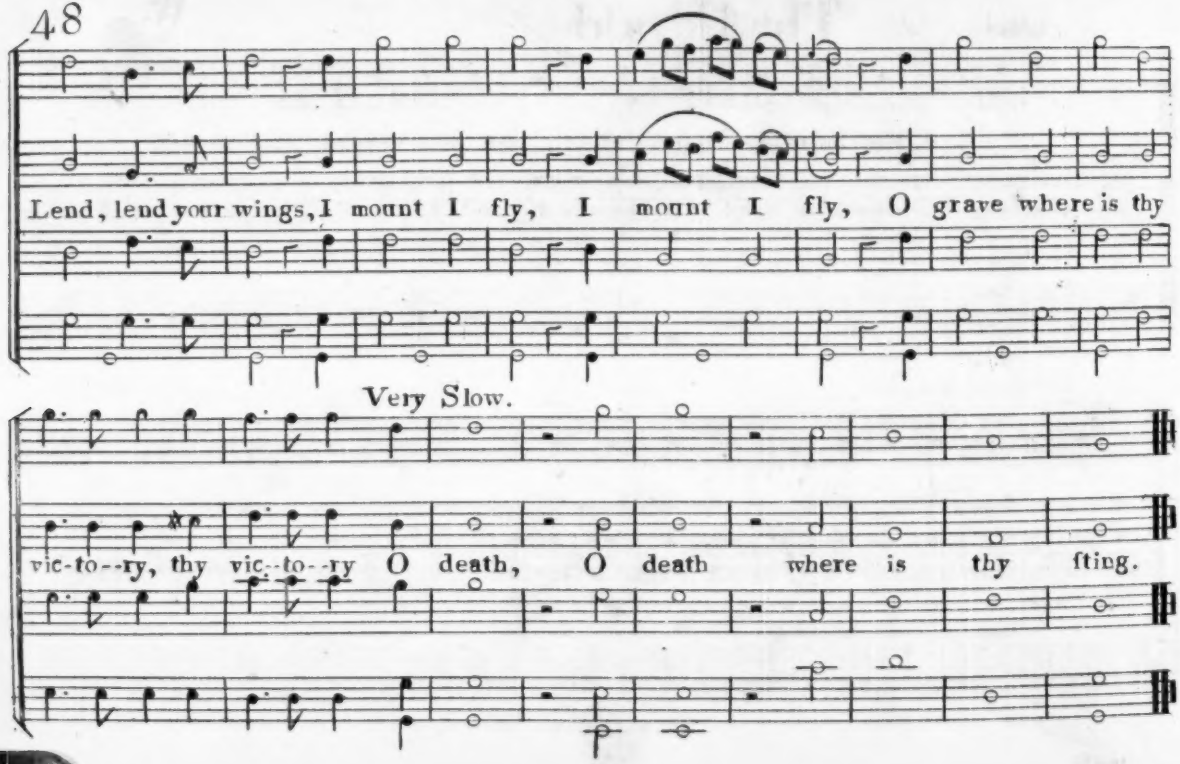

loud. foft.
Sif--ter ſpi-rit come a----way,
hark, they whiſ--per an---gels ſay,
fiſ---ter
foft.
ſpi--rit come a--way. What is this ab--ſorbs me quite, Steals my ſen---ſes


loud.
ſoft.
ſhuts my ſight, Drowns my ſpi---rits, draws my breath, Tell me my ſoul can
increaſe.
loud.
Moderate.
ſoft.
this be death, tell me my ſoul, can this be death. The world re--cedes it

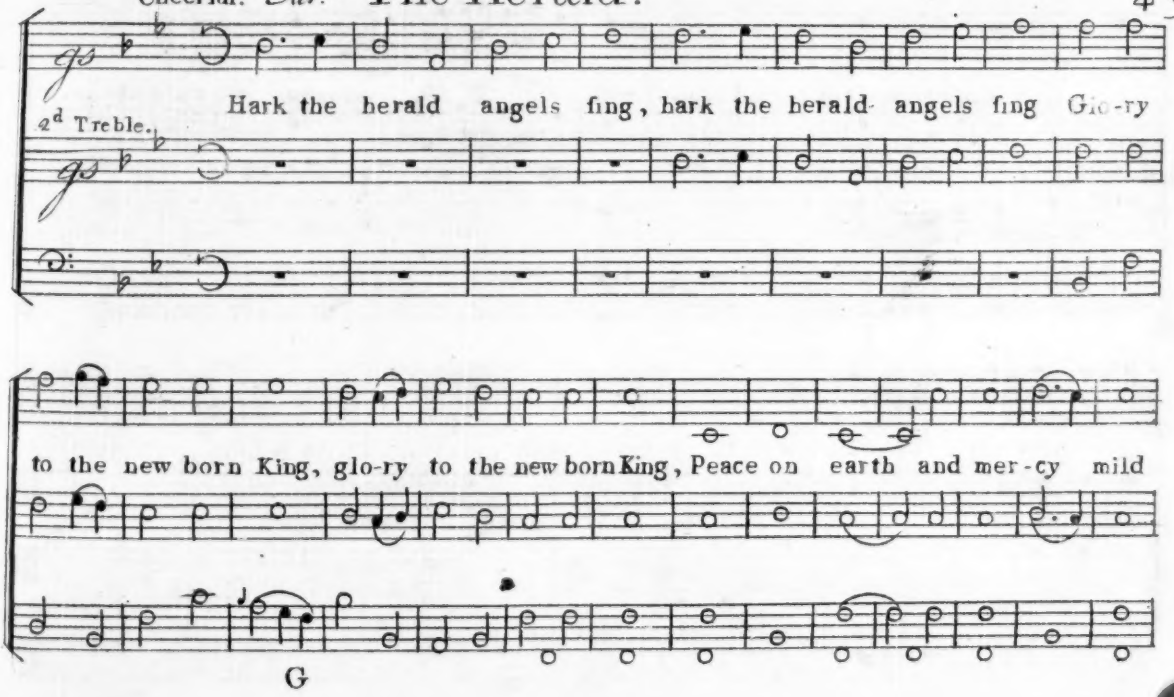

increaſe.
dis----ap--pears Heaven opens on my eyes My ears with ſounds ſe---ra----phic ring.
Cheerful. with ſpirit
Lend, lend your wings I mount I fly, O grave where is thy vic---to--ry

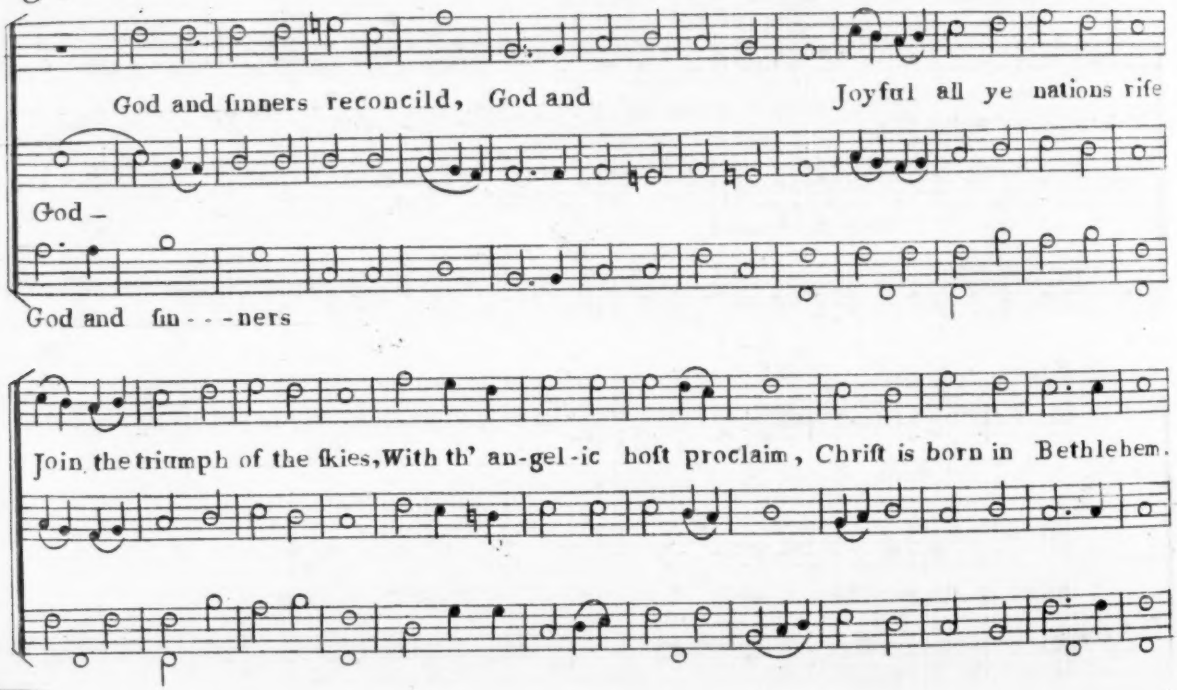

O grave where is thy vic---to---ry, O death where is thy ſting, O grave where is thy
vic--to--ry O death where is thy ſting. Lend, lend your wings, I mount I

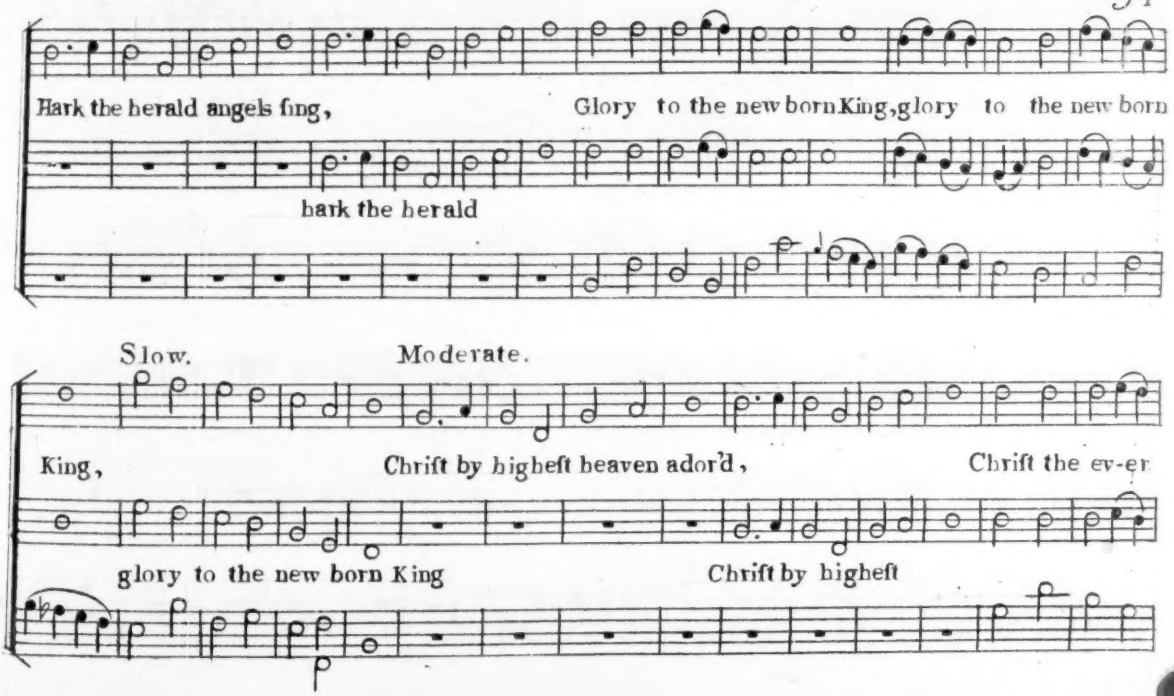

fly, O grave where is thy vic--to--ry, thy vic--to--ry, O grave where is thy
vic---to--ry, thy vic--to--ry, O death where is thy ſting, O death where is thy ſting.

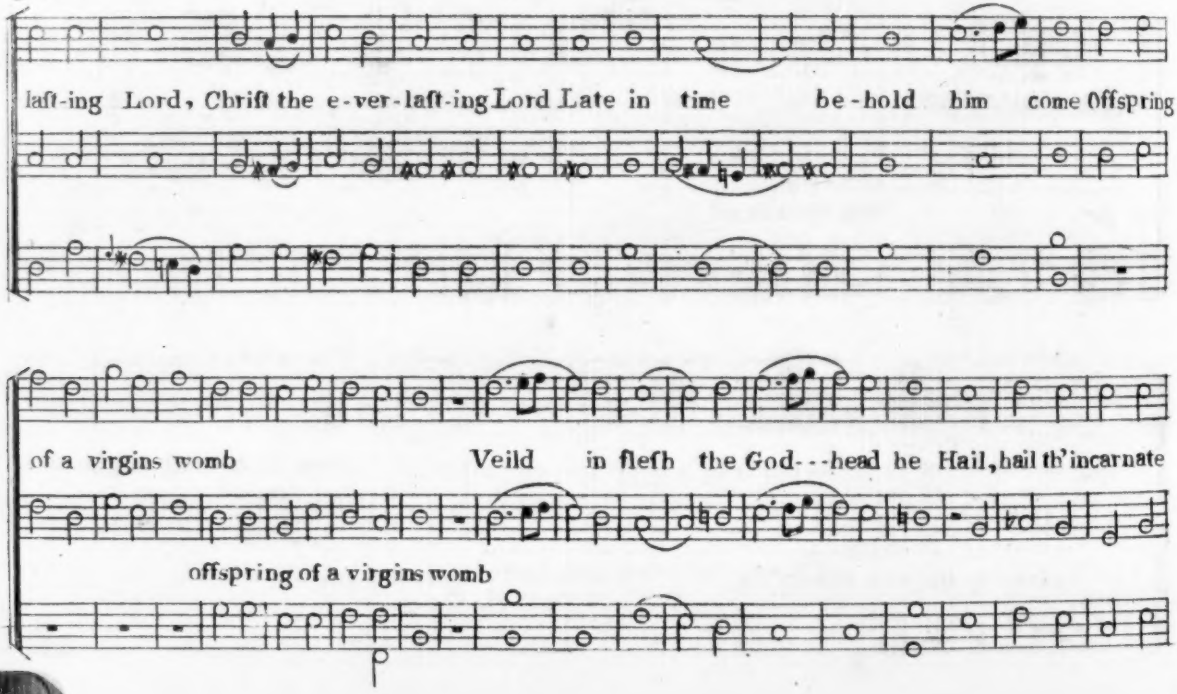

Lend, lend your wings, I mount I fly, I mount I fly, O grave where is thy
Very Slow.
vic-to--ry, thy vic--to--ry O death, O death where is thy fting.

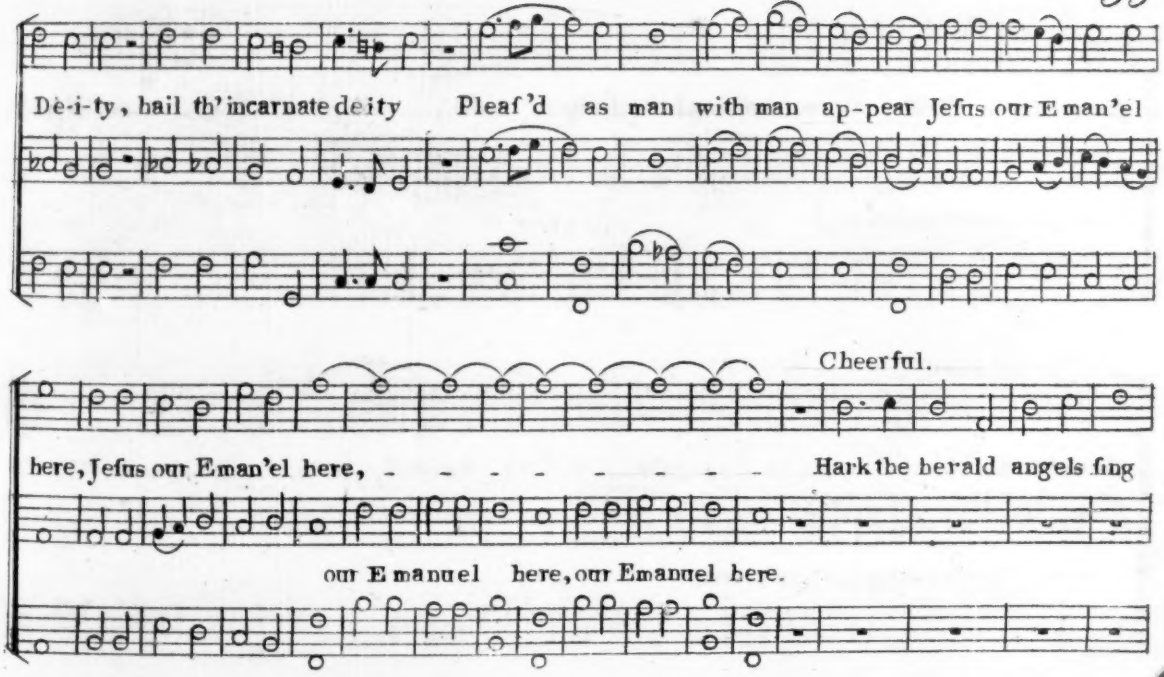
Cheerful. Air. # The Herald.

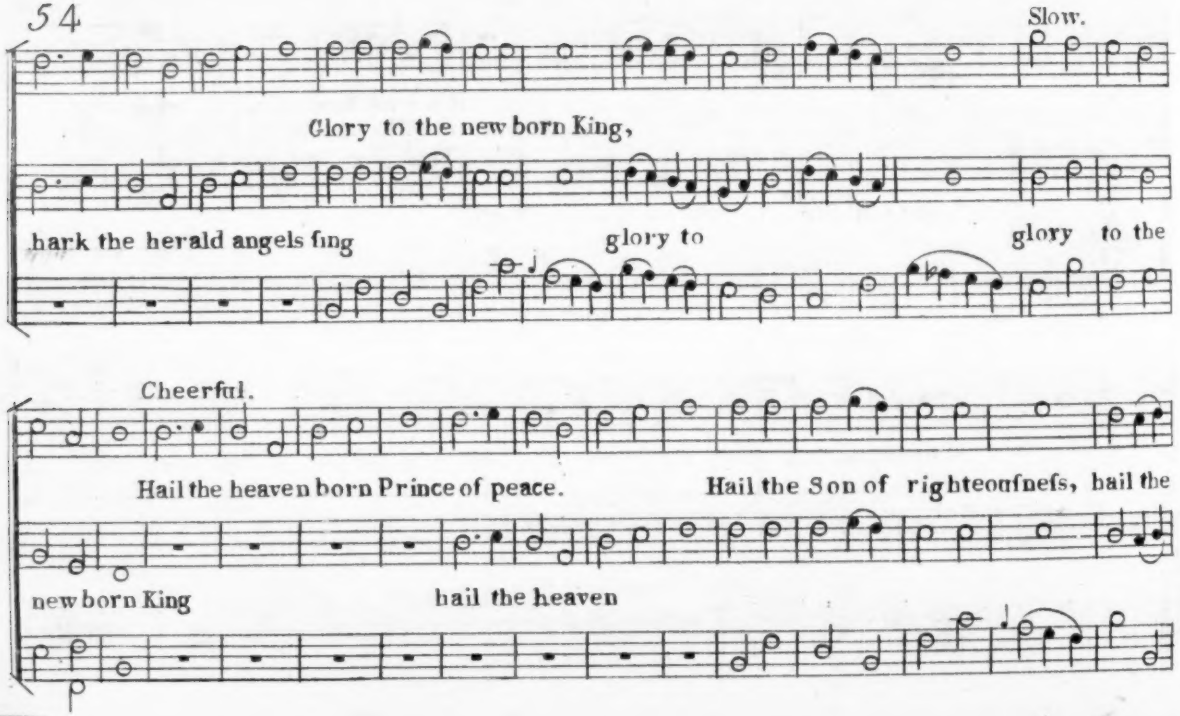


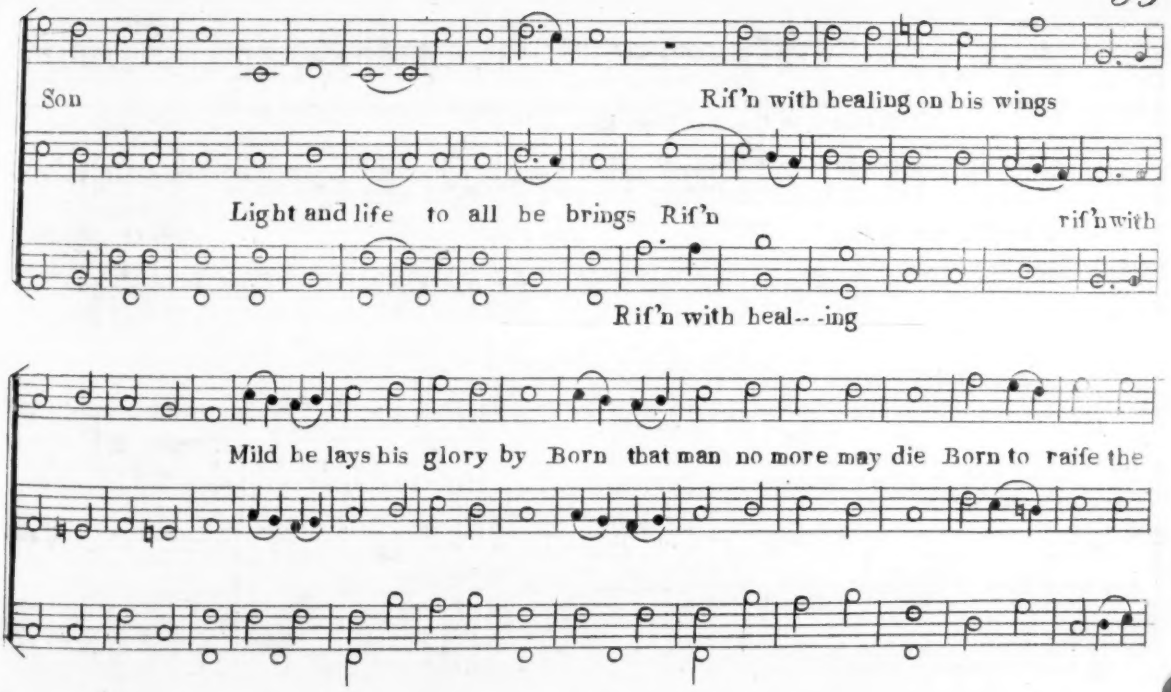

God and ſinners reconcild, God and
Joyful all ye nations riſe
God –
God and ſin - - - ners
Join the triumph of the ſkies, With th' an-gel-ic hoſt proclaim, Chriſt is born in Bethlehem.

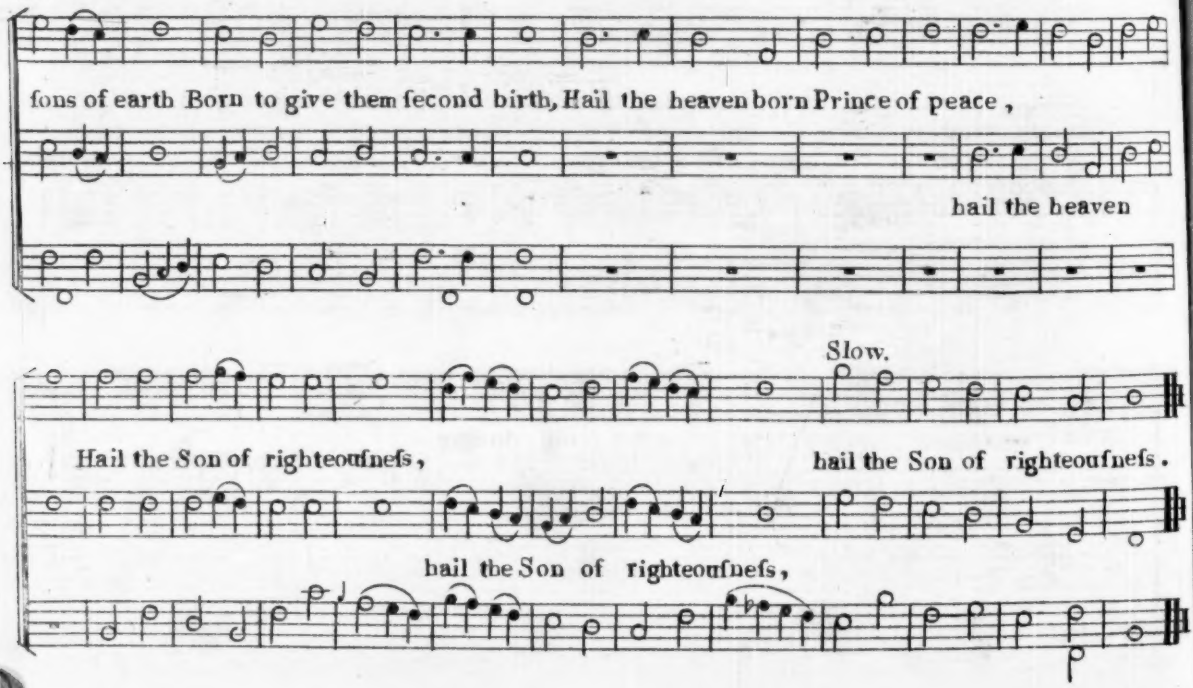

Hark the herald angels ſing,
Glory to the new born King, glory to the new born
hark the herald
Slow.
Moderate.
King,
Chriſt by higheſt heaven ador'd,
Chriſt the ev-er
glory to the new born King
Chriſt by higheſt


laſt-ing Lord, Chriſt the e-ver-laſt-ing Lord Late in time be-hold him come Offspring
of a virgins womb Veild in fleſh the God---head be Hail, hail th'incarnate
offspring of a virgins womb


Dè-i-ty, hail th' incarnate deity Pleaf 'd as man with man ap-pear Jeſus our E man'el
Cheerful.
here, Jeſus our Eman'el here, - - - - - - - - - Hark the herald angels ſing
our E manuel here, our Emanuel here.

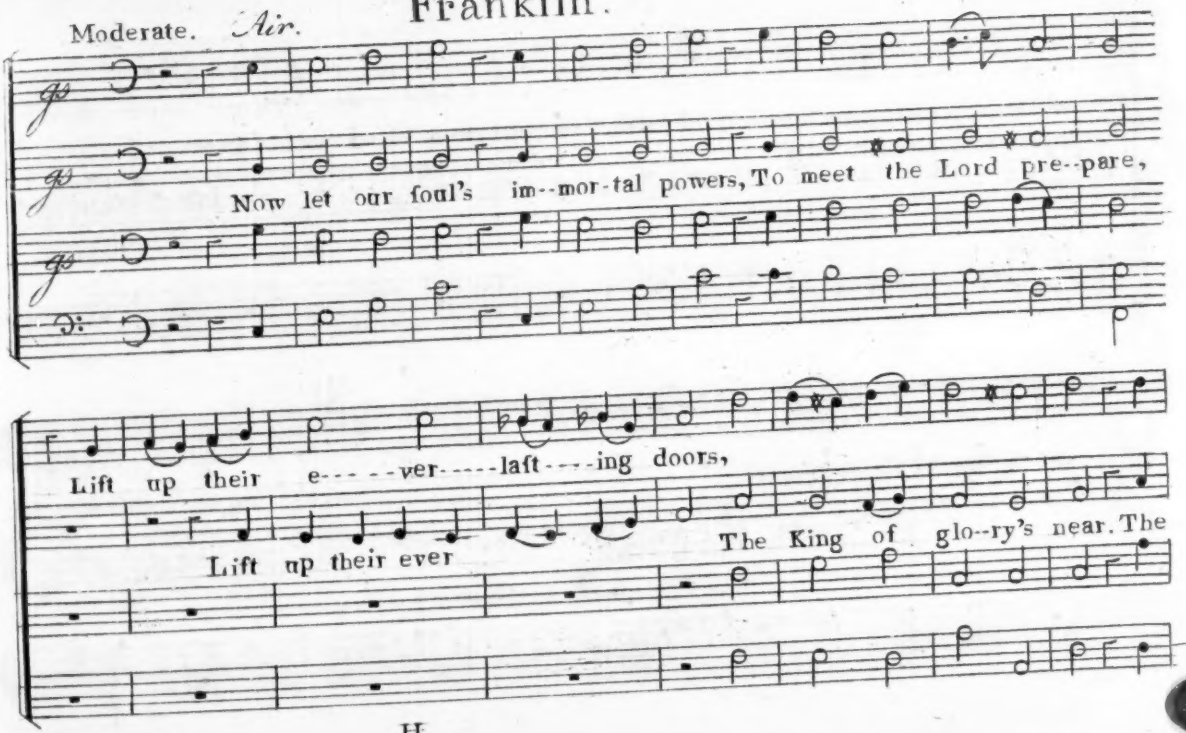

Slow.
Glory to the new born King,
hark the herald angels ſing
glory to
glory to the
Cheerful.
Hail the heaven born Prince of peace.
Hail the Son of righteouſneſs, hail the
new born King
hail the heaven

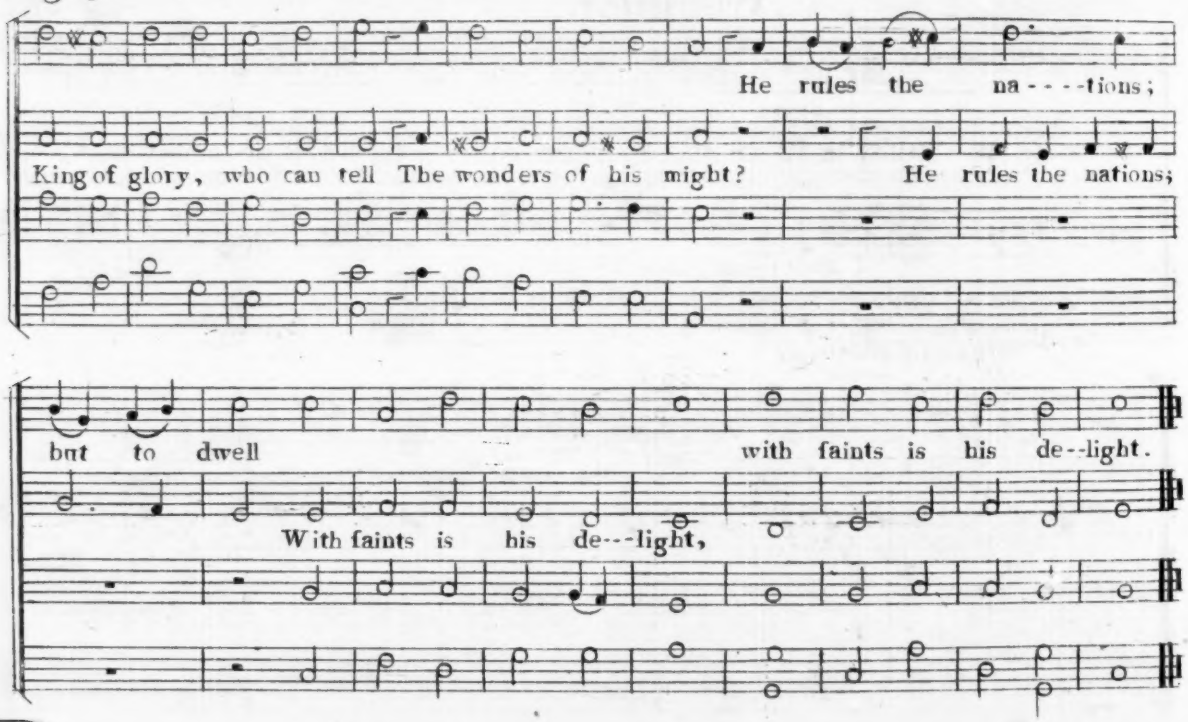

Son
Rif'n with healing on his wings
Light and life to all he brings Rif'n
rif'n with
Rif'n with heal--ing
Mild he lays his glory by Born that man no more may die Born to raife the


ſons of earth Born to give them ſecond birth, Hail the heaven born Prince of peace,
hail the heaven
Slow.
Hail the Son of righteouſneſs,
hail the Son of righteouſneſs.
hail the Son of righteouſneſs,

Franklin.

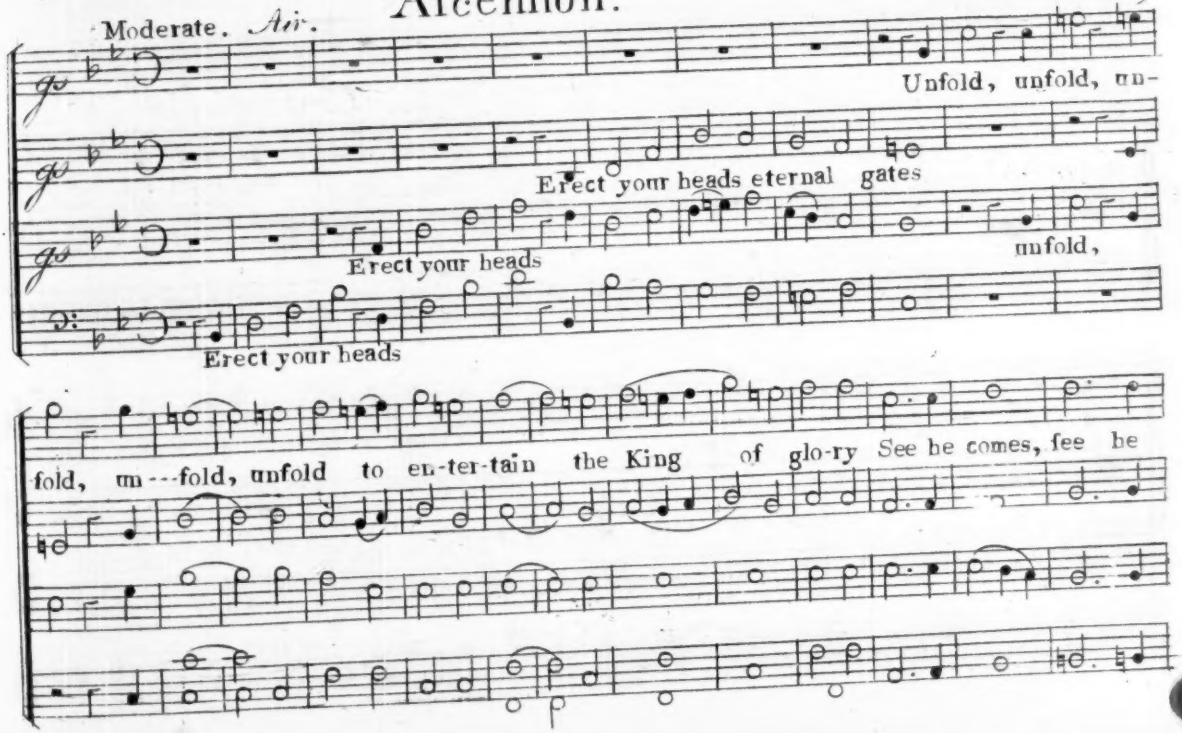
Moderate. *Air.*

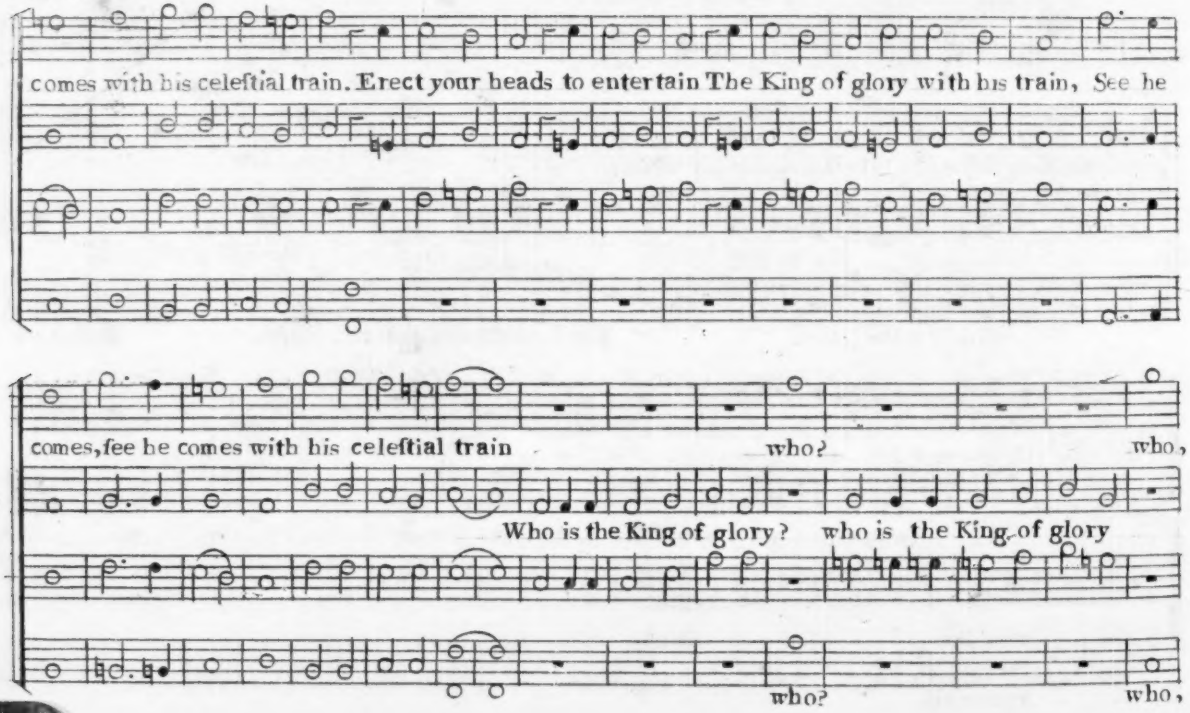


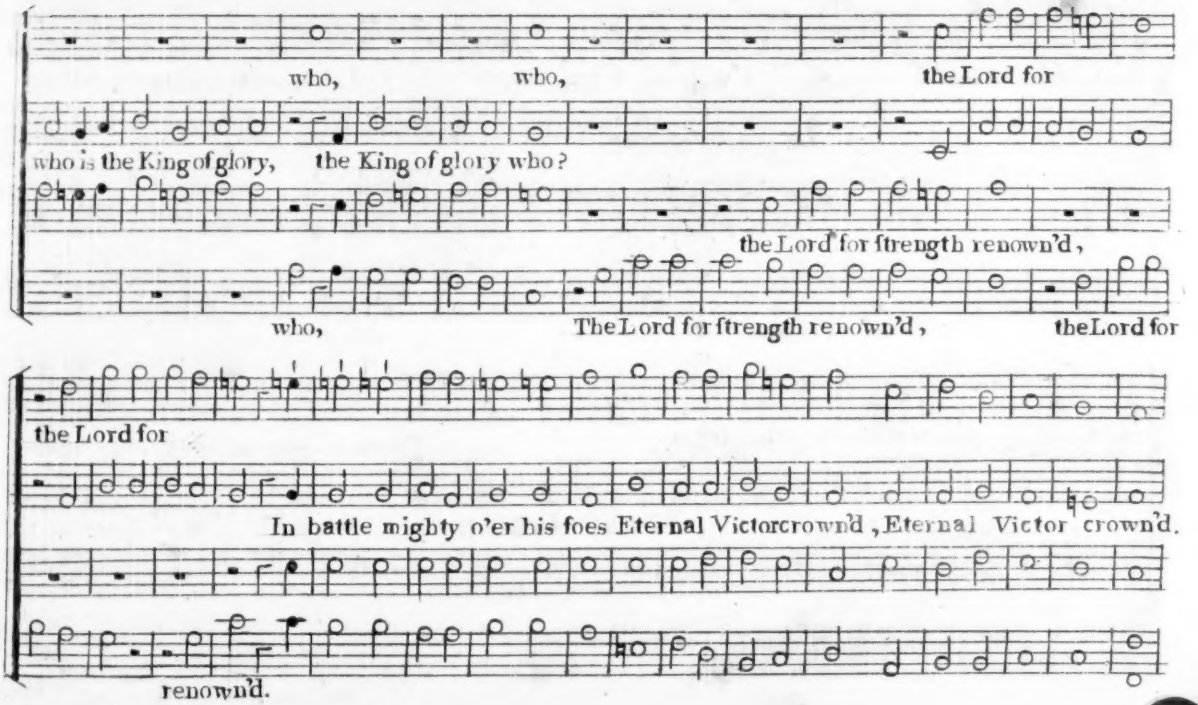

He rules the na - - - - tions;
King of glory, who can tell The wonders of his might? He rules the nations;
but to dwell with faints is his de--light.
With faints is his de---light,

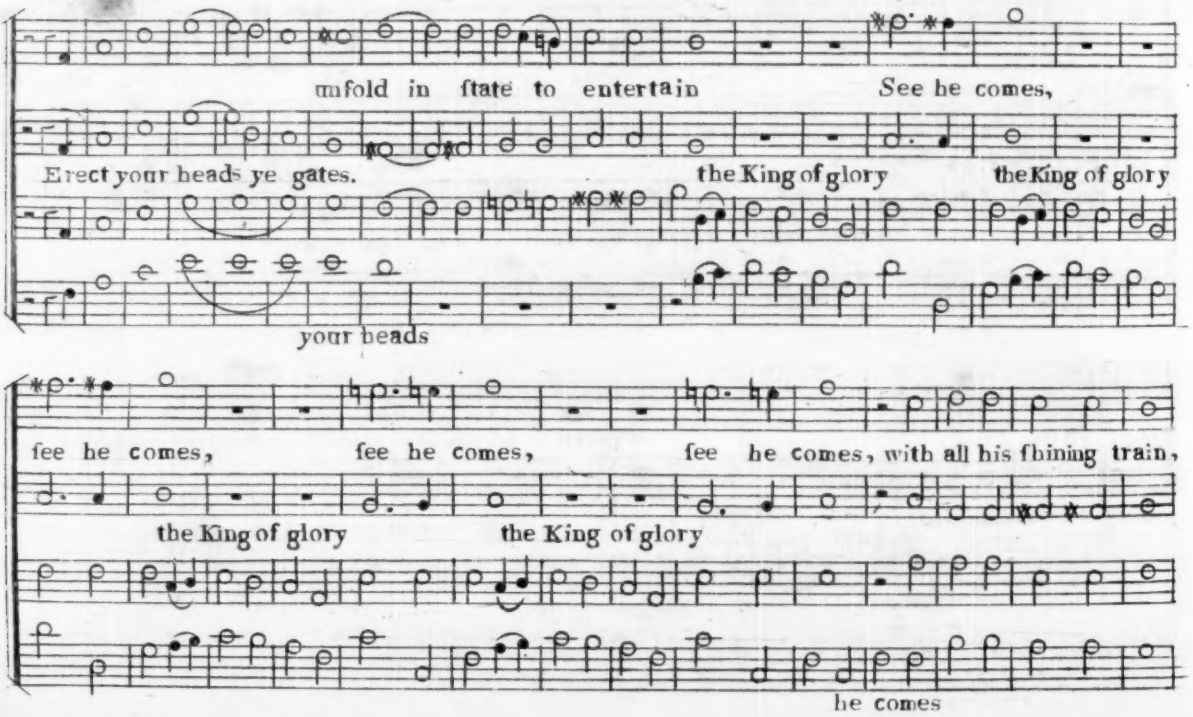
Afcenfion.

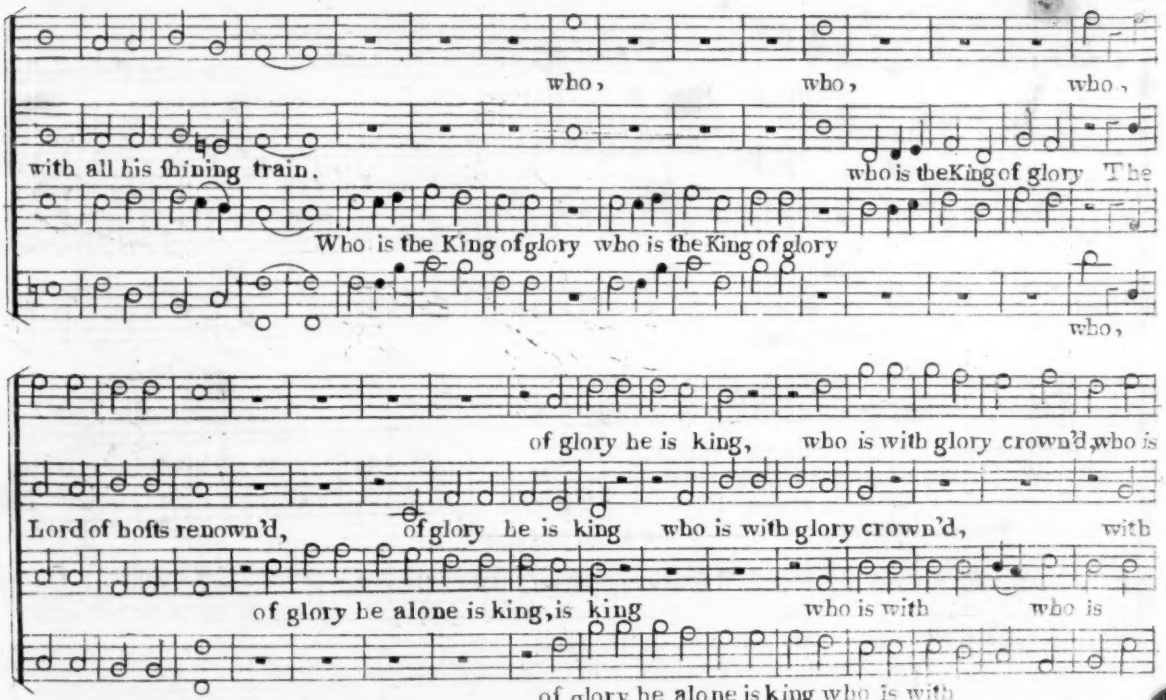
Moderate. *Air.*

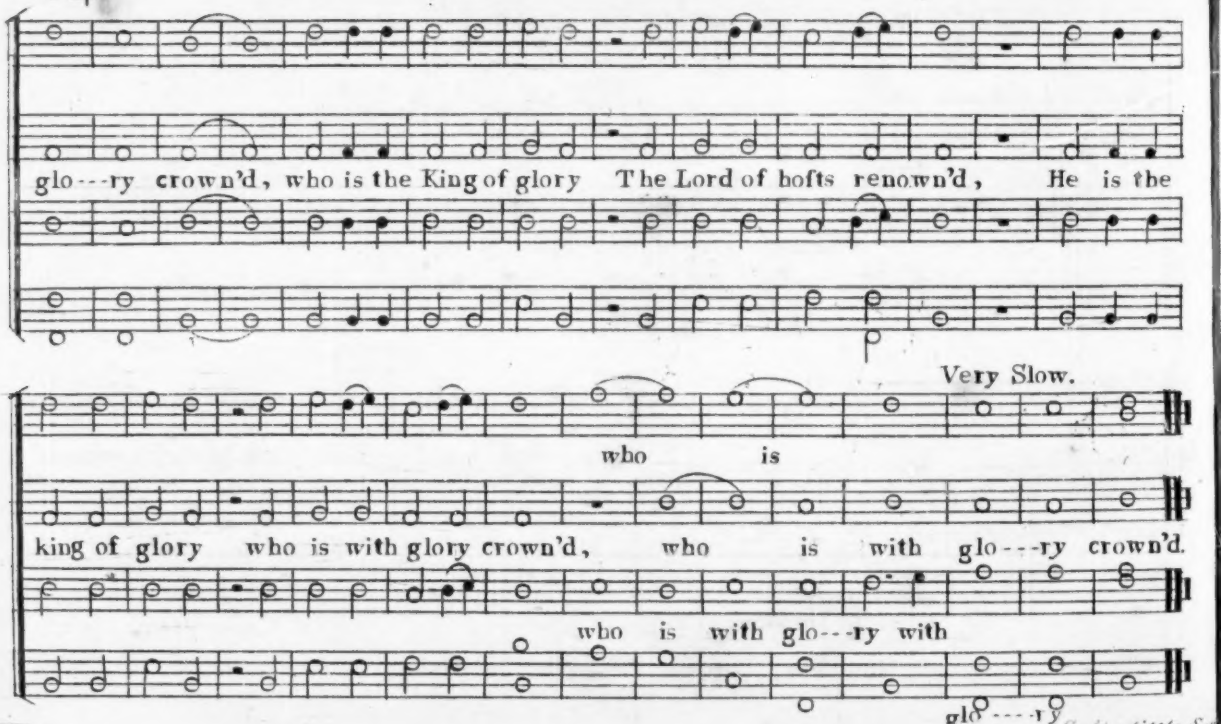



comes with his celeſtial train. Erect your heads to entertain The King of glory with his train, See he
comes, ſee he comes with his celeſtial train
who?
who,
Who is the King of glory? who is the King of glory
who?
who,


who, who, the Lord for
who is the King of glory, the King of glory who?
the Lord for ſtrength renown'd,
who, The Lord for ſtrength renown'd, the Lord for
the Lord for
In battle mighty o'er his foes Eternal Victor crown'd, Eternal Victor crown'd.
renown'd.


unfold in ſtate to entertain
See he comes,
Erect your heads ye gates.
the King of glory
the King of glory
your heads
ſee he comes,
ſee he comes,
ſee he comes, with all his ſhining train,
the King of glory
the King of glory
he comes


who, who, who,
with all his shining train. who is the King of glory The
Who is the King of glory who is the King of glory
who,
of glory he is king, who is with glory crown'd, who is
Lord of hosts renown'd, of glory he is king who is with glory crown'd, with
of glory he alone is king, is king who is with who is
of glory he alone is king who is with


glo---ry crown'd, who is the King of glory The Lord of hofts renown'd, He is the
Very Slow.
who is
king of glory who is with glory crown'd, who is with glo---ry crown'd.
who is with glo---ry with
glo---ry

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